

The SCHOOL-ARTS MAGAZINE

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AN ILLUSTRATED PUBLICATION FOR THOSE
INTERESTED IN FINE AND INDUSTRIAL ART

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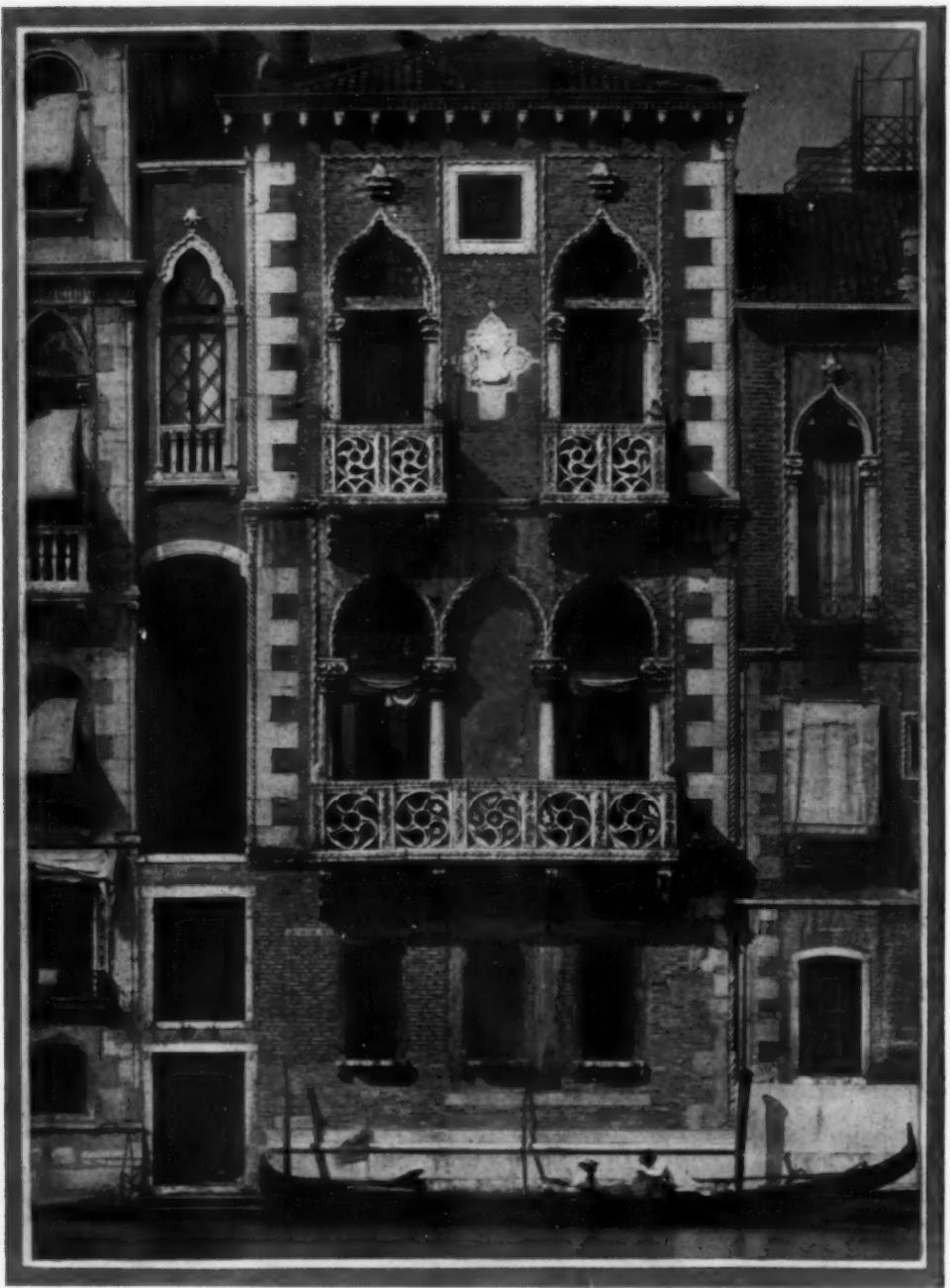
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ON THE GRAND CANAL IN VENICE DEPICTING ONE OF THE HOMES BUILT DURING
THE GOLDEN AGE OF HANDICRAFTS WHEN THE ARTS AND INDUSTRY WERE ONE

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Guatemala Indian Weaving

LILLY DE JONGH OSBORNE
Guatemala City, Guatemala

THE history of Guatemala Indian textiles is almost thirteen centuries old. Alvarado, the conqueror of Guatemala, makes frequent mention of the lovely textiles that he took to Spain from this country and Mexico. The highways and byways of Guatemala are still ablaze with color. The Indians go about their business in gay colored clothes with picturesque loads of native produce exactly as their forefathers, the ancient Mayas, have done for centuries. Their secrets of beautiful handicraft have been handed down from generation to generation, each pueblo jealously guarding its own traditions, its own costumes and designs, and its own language. This fact is all the more remarkable since the Indians, who form almost three-quarters of the population of Guatemala, are divided into twenty-two distinct groups, speaking as many different languages.

These Indians of today have a background full of romance. They are descendants of the Maya Indians who left the record of their greatness in the jungles of Mexico and Guatemala where ruined cities like Quirigua, Palenque and Piedras still bear evidence to a mighty race. Wonderful carved figures of warriors, priests and noblemen show garments with embroidery designs resembling those in use by the Indians of

the present day. A great deal of feather embroidery is found on tunics and head-dresses. This again is a resemblance to the modern Indians for it has been only two years since the Lacandon Indians abandoned wearing tunics made of tree fibre adorned with the feathers of the macaw, the parrot, and the quetzal, the national bird of Guatemala, gorgeous with bronze, green, blue, and red plumage. The Mayas were a powerful race from the third to the twelfth and even the thirteenth centuries.

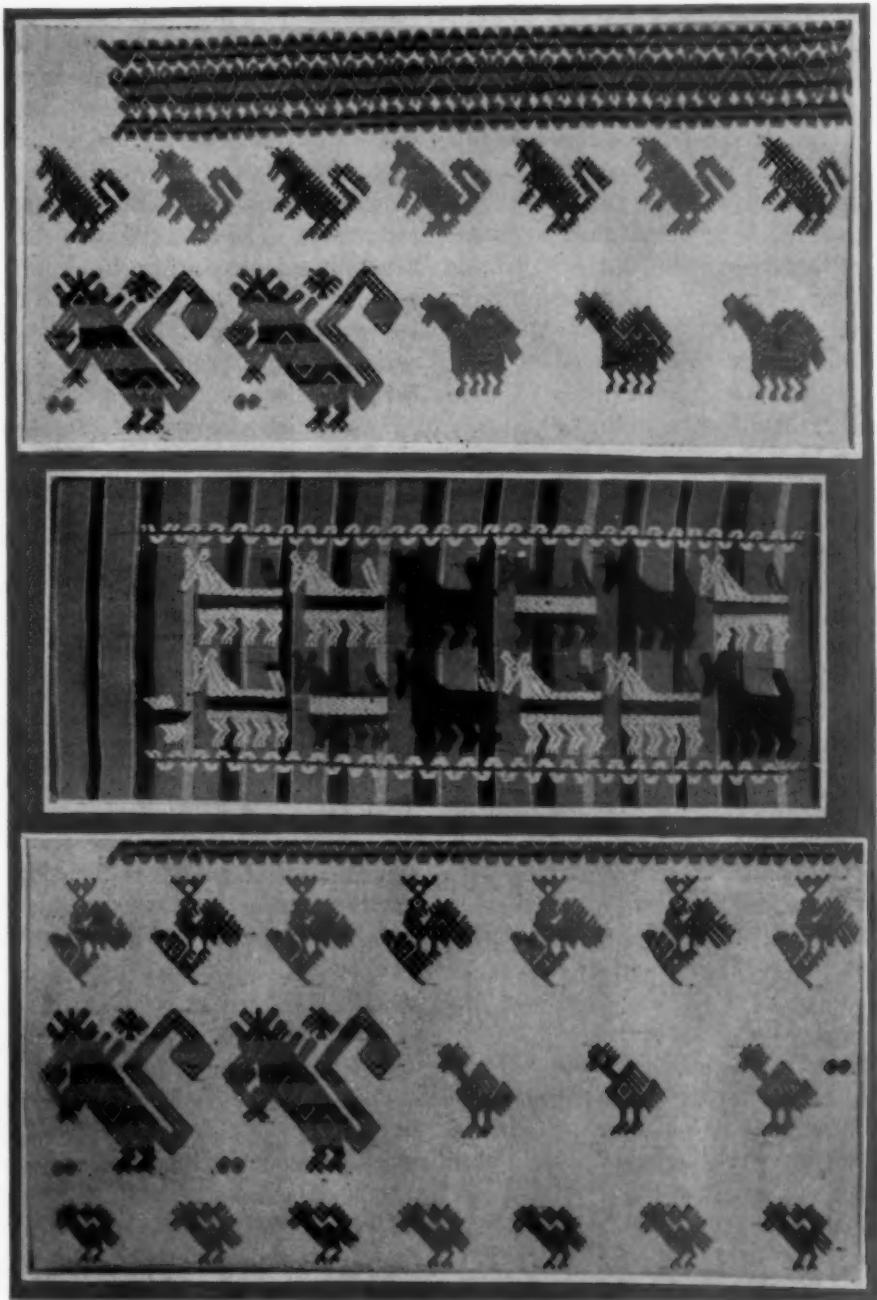
The Indians to whom this heritage of beauty descends are cleanly and decent in their habits. They are small of stature, dark of skin, and they have straight black hair and beady black eyes. In some places a resemblance to the Mongolian race is very marked, while in others the Indians have almost a Jewish cast of features. For the most part, they live in thatched huts scattered over the mountains and highlands, for in the lowlands they become sickly and degenerate. Their needs are few; tortillas, frijoles, rice and a few plantains will carry them far and long, and atole or coffee for a drink satisfies them. They make excellent laborers in all kinds of work, but their forte is carrying heavy loads and working in the fields.

The weaving and producing of beautiful textiles for their clothes is a very



GUATEMALA WEAVINGS IN DARK BLUE AND WHITE. BIRDS, ANIMALS
AND FLOWER FORMS ARE USED IN PERFECT GEOMETRIC PATTERN

The School Arts Magazine, February 1928



QUAINT BIRDS AND STRANGE CREATURES DECORATE THE TEXTILES OF THE GUATEMALA INDIAN. THESE ARE WOVEN AND EMBROIDERED IN BRIGHT COLORED THREADS

The School Arts Magazine, February 1928

important factor in the life of Indian women, and frequently in old histories mention is made of the God of Weaving and of the offerings made to him. When a girl is ready to be married, she goes to her future husband's house to cook and weave to show her ability in those lines. If she is not satisfactory she can be returned home and the match is broken off. In another tribe, on her wedding day, the girl must provide food for all the guests and show the women of the tribe how she has woven her clothes. If all is not as it should be, or to the taste of the guests, they are at liberty to beat the bride.

The process the natives use in preparing the wool and cotton for the loom is fundamentally the same in every pueblo. A cushion of wild goat skin, or deer skin, with the smooth side out, is well studefied with corn husks, and on this cushion the cotton is beaten with two sticks until it is fluffy. It is then ready for the spindle, a stick with a clay or wooden whorl at the end of it, spun with the heavy end resting in a gourd. The wool is prepared by combing with a dry flower that looks like the thistle. In some places the weavers put the threads on two sticks that stand on a sort of wooden bench with notches so that the size of the threads can be varied according to the length of the loom to be used. Long woof is prepared for the foot looms by putting stakes which hold the threads at the corners of the houses. This is also done with the wool for the large blankets. The loom has no rigid frame at all. Two end sticks rather thicker than the rest serve to hold the loom taut and to hold the woof; one fastens with strings to the rafter or tree branch, while the other has strings with a leather piece to

fasten around the woman weaver's waist, while she squats in front of her loom. Other sticks serve various purposes in the weaving process; the largest, which resembles a knife, is made of better wood than the rest and is for pounding back the finished work as it progresses. The material once ready is a very solid piece of work, almost impossible to wear out, whether it is of the heavy kind worn in the cold mountain regions or the transparent kind worn in the lowlands.

The Indian costumes are most artistically colored, as the colors are also a distinctive item in each pueblo. Though very gay and loving more than one bright color in one costume, the Indians seem to harmonize and blend in a marvelous way the most amazing combinations, which, when viewed separately, literally scream. It is a sad fact that a great many of the old dyes have fallen into disuse and now many of the textiles are colored with aniline dyes that tend to give them a hard appearance especially when silks are used for embroidery. Fortunately some Indians still retain their age old way of using the herbs and other materials nature gave them to give color to their wool and cotton garments.

The much appreciated purple color that is in demand for religious garments is the "purpura patula" made out of a molusk found on the coast of Costa Rica and Nicaragua. In some places in Sacatepequez the Indians use the juice of the blackberry to produce a dark purple shade. For dark brown, the skin of the nance tree is used; for orange-yellow, a root called camotillo; for black, palo de campeche; for red, the juice of a wild tomato, cochineal or Achioite; while

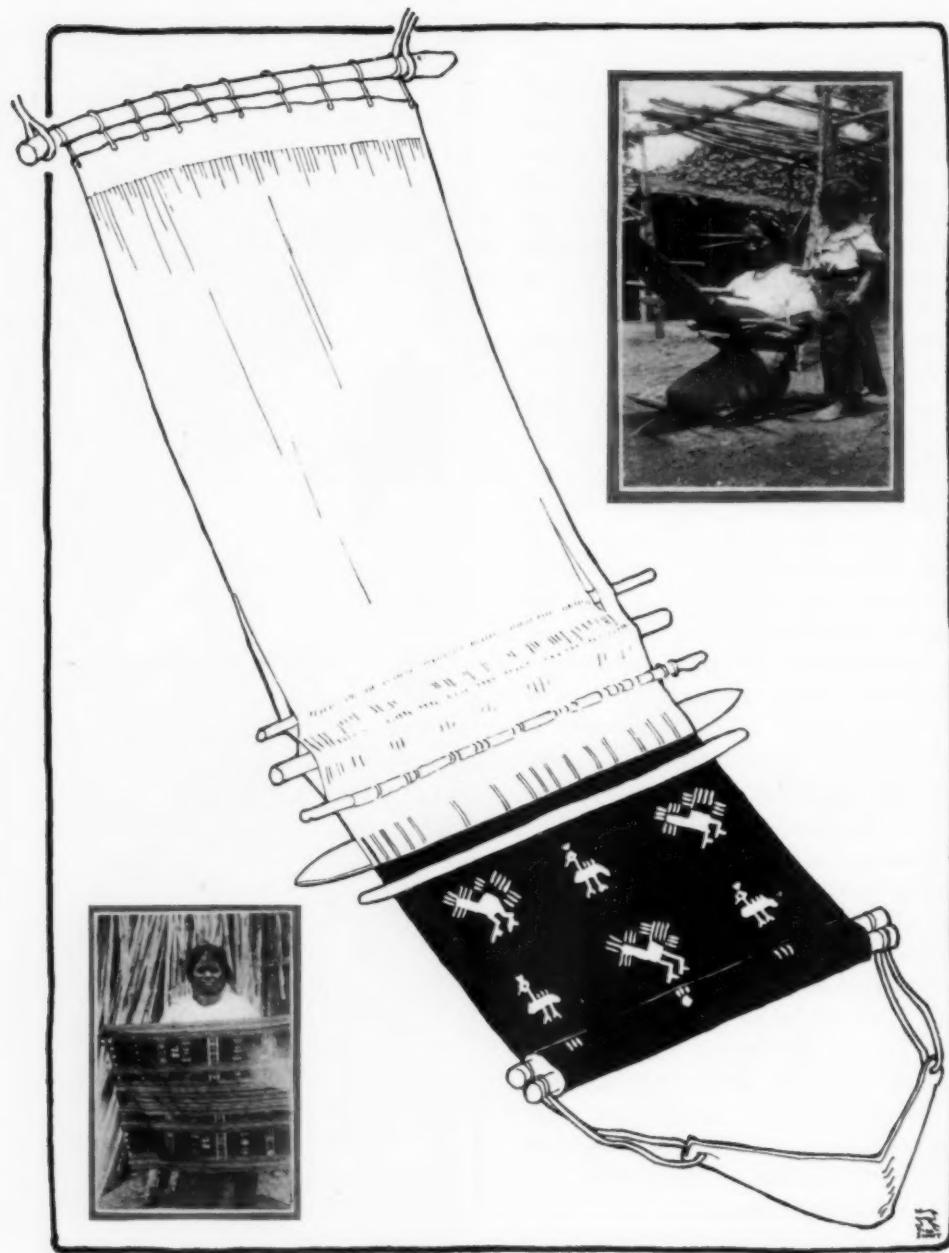
yellow is produced from the excrements of a peculiar kind of bird. To give a green color the root of a plant like ginger root is used, to which is added indigo and campeche. The very lovely textiles so often found in soft shades of brown are not dyed at all, but made with the natural colored cotton, which is grown in Guatemala and is not known in the United States.

The designs in the weaving form one of the important differences of the costumes of one pueblo from another; even the minutest deviation in the design will indicate a different village. Most of the designs are as old as the race from which the Indians descend, and if studied will show many symbolic figures and not a few of the signs of their old deities; the horse is the symbol of the God of Fire; the bird serpents are a survival of the worship rendered Gucumatz the Plumed Serpent; the macaw was the symbol of the Sun God in some of the Maya tribes; while the peccary, deer, bat and many kinds of birds and animals can be found on Indian clothes today.

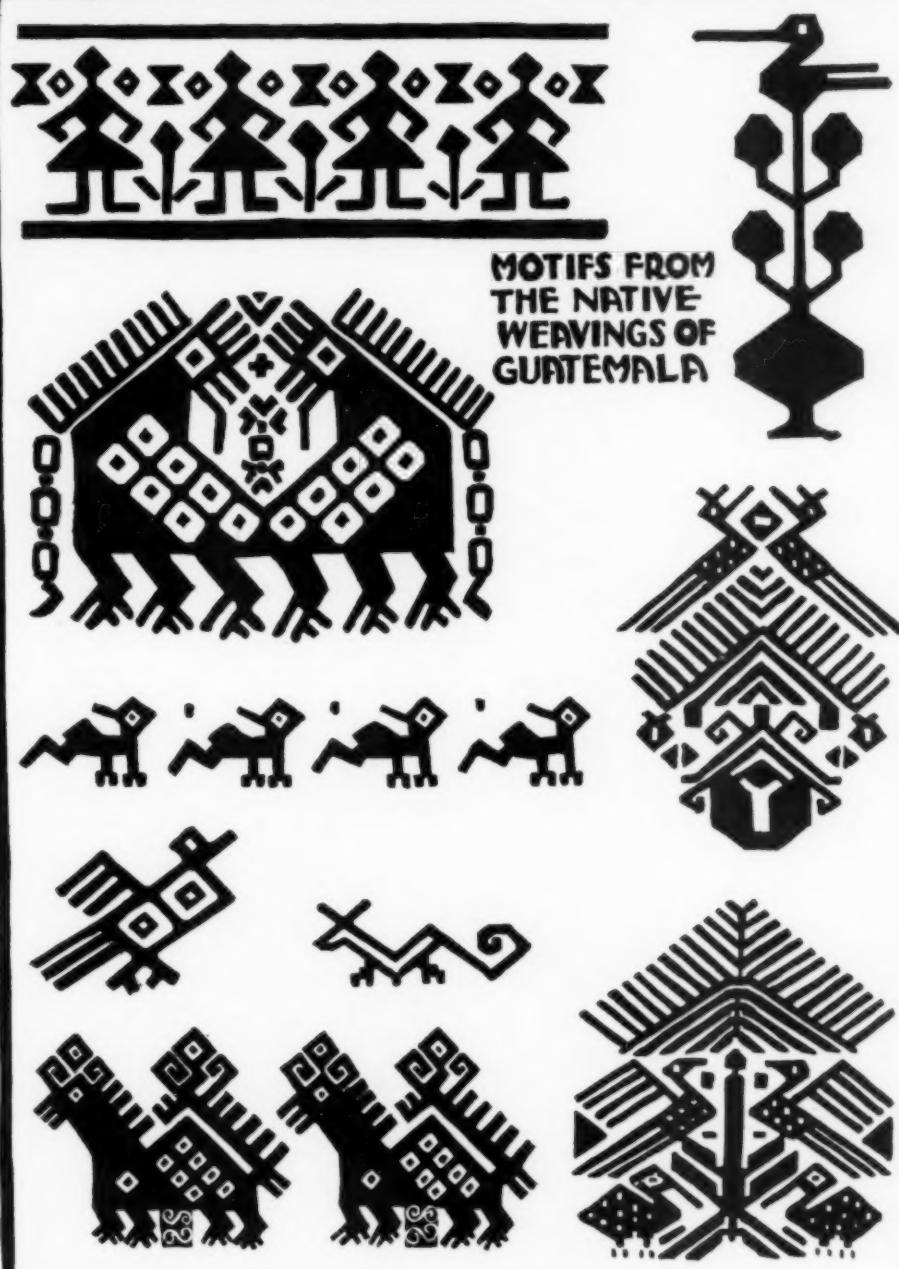
Many of the skirt sections are decorated with designs like lightning; perhaps this can be traced to the first sign of Hurakan which we read about in the Bible of the Quiches "The Popol Buj." Contrary to what is generally believed, most of the best designs are not embroidered after the cloth is woven, but they are put in while the weaving goes on, with either a very small stick or a very large lead needle-like bar. The Indians from San Cristobal de Totonicapan use a chicken feather to draw the design onto the cloth using as an ink the juice of a plant called saccatinta. The bead work that is used by the North American Indians is not used at all in any



A GUATEMALA INDIAN CARRIER AT THE TOP.
BELOW IS A GUATEMALA WOMAN WITH
EMBROIDERED AND WOVEN WAIST OR
"HUIPILE"



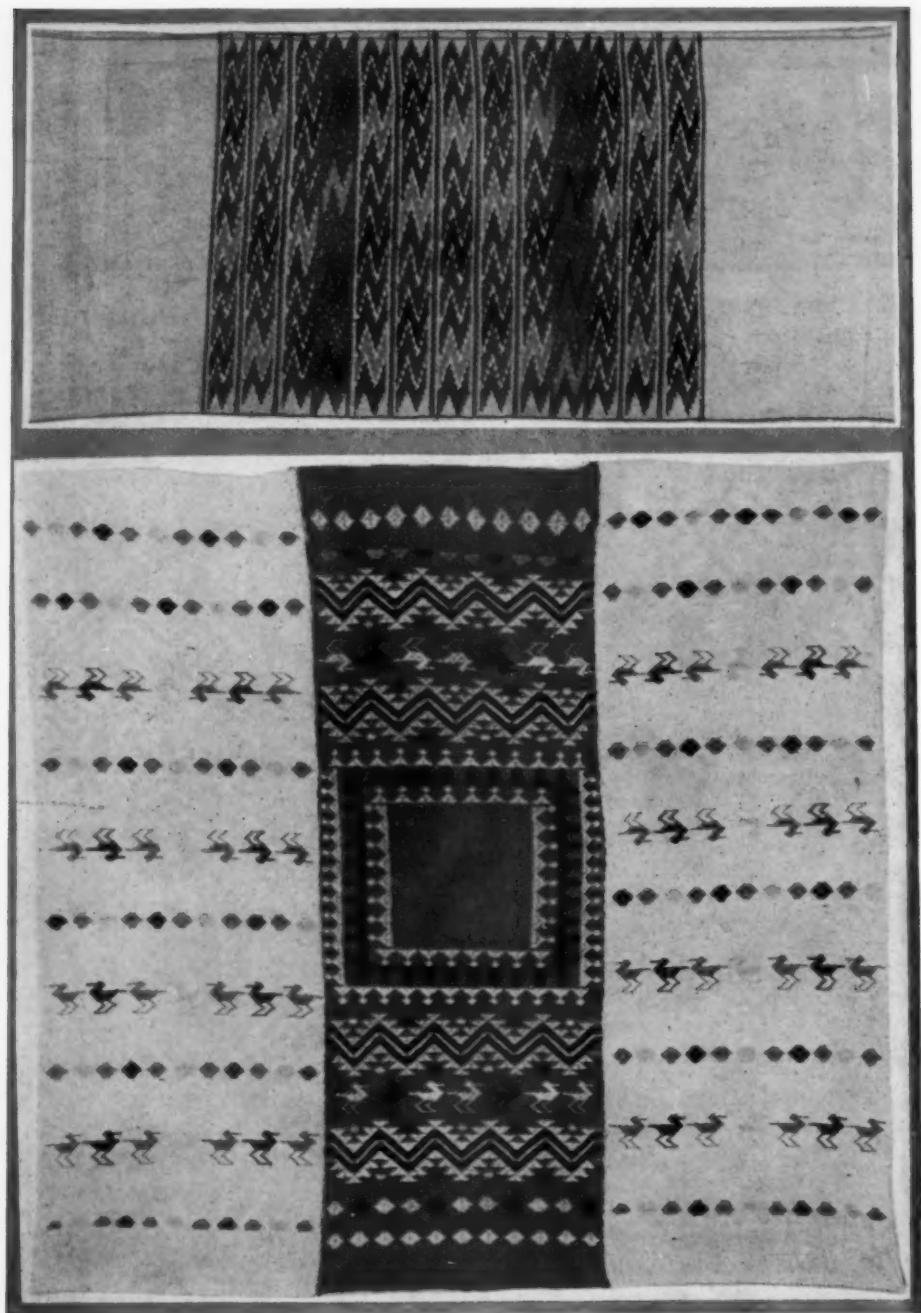
THE LOOM, SIMPLE AND PRIMITIVE, ON WHICH THE BEAUTIFUL TEXTILES OF THE GUATEMALA INDIANS ARE WOVEN. THE INSERT PICTURES SHOW A WOMAN AT WORK AND A WOMAN WITH A FINISHED PIECE



MOTIFS FROM
THE NATIVE
WEAVINGS OF
GUATEMALA

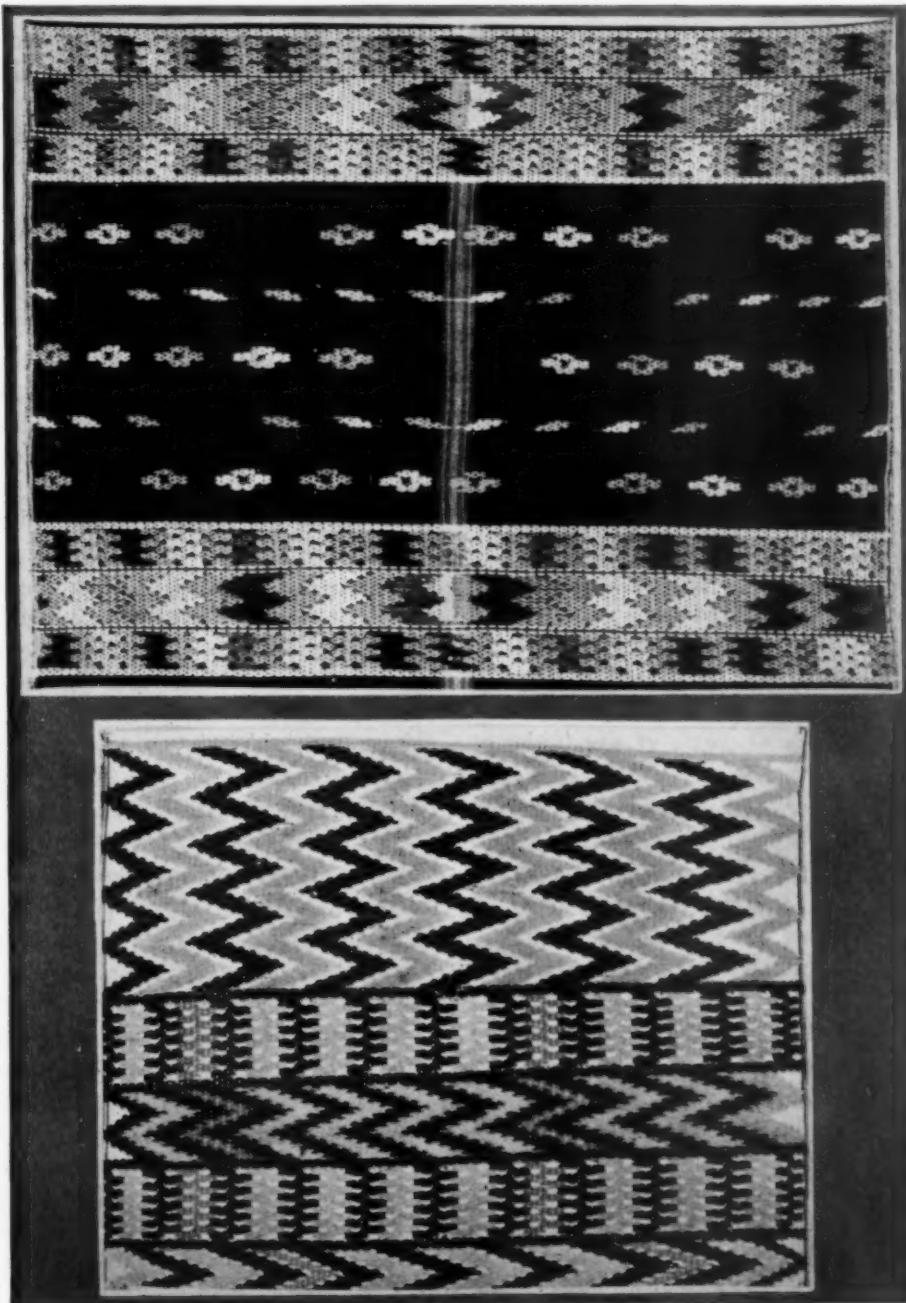
BIRD AND ANIMAL MOTIFS SKETCHED FROM GUATEMALA WEAVINGS

The School Arts Magazine, February 1928



GUATEMALA INDIAN TEXTILE DESIGNS WOVEN IN INTENSE COLORS

The School Arts Magazine, February 1928



GUATEMALAN LIGHTNING OR "JASPE" DESIGNS MADE IN ZIGZAG BANDS OF BRIGHT COLORS

The School Arts Magazine, February 1928

section of this country, nor have traces of it ever been found. Jade beads which have been found so often in the ruins of the old cities were used as ornaments, but not as trimmings on clothes. Silver was much used and is so used nowadays on festive costumes, on tassels, on head ribbons, and on embroideries.

The costume of the Guatemala Indian is supposedly purely autochthonous. However, many of the pueblos show adapted ideas in some of their garments. There is the remarkable resemblance of the men's suits of the Chichicastenango Indian to those around Seville in Spain. Perhaps this is explained by the fact that in Santo Tomas de Chichicastenango are the purest descendants of the old Quiche race who fled to this place after the Spaniards destroyed their noble city of Utatlan. They copied the clothes of the invaders, while they kept their own traditional designs on their belts and sutes. A great many of the tunics or huipiles resemble peasant costumes from the Balkan states, from Russia and from Italy. A queer coincidence is the resemblance to the Philippine Sarang in the huipiles of San Juan Ostuncalco where it is certain no Filipino ever took up his abode. The outside influence is undoubtedly strong in many places but underneath it all there is the true native spirit and traditional lore from the ancient Mayas.

The woman's costume consists of the huipile, or tunic, skirt, belt, head ribbons, sute or napkin serving many purposes, sperrajes, or shawls, charchals, or coin necklaces and sometimes sandals, not to mention the almost indispensable gourd basket and thump line which are the stock in trade for the woman's everyday life when she is not at her household

affairs. The men use trousers, or loin-cloths, shirts, coats, sutes, belts, woolen apron-like garments, sandals more often than the women, hats, thump line, bags, and last but not least the useful suyacal or umbrella and staff. Besides this all the Indians own a woolen blanket more or less thick.

The huipiles are by far the most handsome part of the costume. They are made on the hand looms and the most careful supervision is given to their weaving and design; they are like a large loose blouse without sleeves, the largeness providing for enough of the material to fall over the arms. This is tied back with a woolen cord of gay colors. The skirt or rather the material for the skirt is most often made on foot looms. This also varies from pueblo to pueblo. The design is made up of a variety of white dashes like lightning, called "jaspe," which softens the very bright colors. Both wide skirts and narrow ones are worn, some of the wide skirts being trimmed with wool tape in various colors or embroidered around the bottom. The tightly wrapped skirts are the ones most often seen. These vary in length, some reaching only a little below the knee while others cover the feet. The belts, yards long, are made with as much care as the huipiles. There are wide ones closely woven with a regiment of sedate animals walking across them in gay colors, and black and white closely woven wool ones heavily embroidered in colored threads with ends finished with tassels.

The sute are most useful, and are made mostly in squares which vary in size from small dainty white ones, used to cover baskets of tortillas, to large ones, almost two yards square, used to wrap

babies in. Colored sutes sometimes protect the back from a load or are tied around the neck merely for decoration. The parajes are shawls that resemble very much in design the skirt materials, but very few have embroidery on them. They are usually of cotton or of wool and are finished with tassels or fringe. The charchal or coin necklace is the woman's most precious possession; she would rather go hungry than part with it as these charchals are usually heirlooms and very beautiful. Some are of old coins strung on a cord, others are coral with a silver cross at the end, while still others have both the coral and the coins put between each bead. Some even have silver figures strung at intervals, animals, idols, household gods.

The garments of the men like those of the women are very gay, and they are decorated and trimmed in similar designs and materials. Trousers are made both long and short, some fringed or split to the thigh. In many of the pueblos the men wear apron-like woolen cloths which they tuck into their belts. These garments are sometimes so large that the wearer appears to have on skirts, and others have long fringes at their edge. The shirts and coats are gay affairs made of cotton. The shirts are long-sleeved and have huge puffed cuffs of bright red material to match the shirt of closely woven red and white material. The men's sutes are also much embroidered and are used even more than those of the women for decoration. The gayest

ones, worn under the hats, are wound around the head, the hat sitting on top of it. The hats are made from the palm leaves, or from black wax in the shape of our bowler hats; another tribe has a typical top hat without the brim, while another one has a queer shaped straw hat trimmed with ribbon streamers down the back. The bags are knitted from wool or string, the smaller ones being used for carrying money and papers and the large loosely woven string bags for carrying heavy burdens. These mesh-like nets are suspended with a thump line from the forehead. Every Indian possesses a thump line, a leather piece that fits the forehead, the soft side to the skin. Two strong strings are attached to the sides and these are fastened around the loads which sometimes weigh as much as two hundred pounds. The umbrella or rain coat is cape-like in shape and made of palm leaves which serve admirably to protect the wearer from torrential rains, whether it is worn on the head or around the shoulders.

The exquisite vivid designs and wonderfully blended colors produced by these primitive artists are not the work of one man. The weaver and designer went for inspiration to the symbols and objects that have been familiar to him since childhood and to his father and forefathers before him. He has lived these designs for so many centuries that they are really a part of his life, and the creation of them is second nature.



The Little Houses of Carmel

HOW THE DOLLS STARTED SOMETHING WORTHWHILE

PEDRO J. LEMOS

Director, Museum of Fine Arts, Stanford University, California

I have this to tell you—that the fine arts are not to be learned by locomotion, but by making the homes we live in lovely and by staying in them; that the fine arts are not to be learned by competition, but by doing our quiet best in our own way; that the fine arts are not to be learned by exhibition, but by doing what is right, and making what is honest, whether it be exhibited or not; and for the sum of all, that men must paint and build neither for pride nor for money, but for love; for love of their art.

—JOHN RUSKIN

WHEN Mayotta Comstock decided to make a doll or two for her little friends, and to make them in her own way, she little knew how far the dolls would travel. When the dolls were finished and presented and seen and admired, of course others wanted some too, for they were lovable little creatures,

so different from the usual factory-produced affair of a roll of sawdust-filled leather with two flappy arms and two hanging legs. These dolls were cutely dressed in heavenly colors with felt hats and durable yarn hair surrounding a chubby face with mischievous eyes and rosebud mouth.



THESE ARE THE DOLLS THAT MAYOTTA COMSTOCK MADE



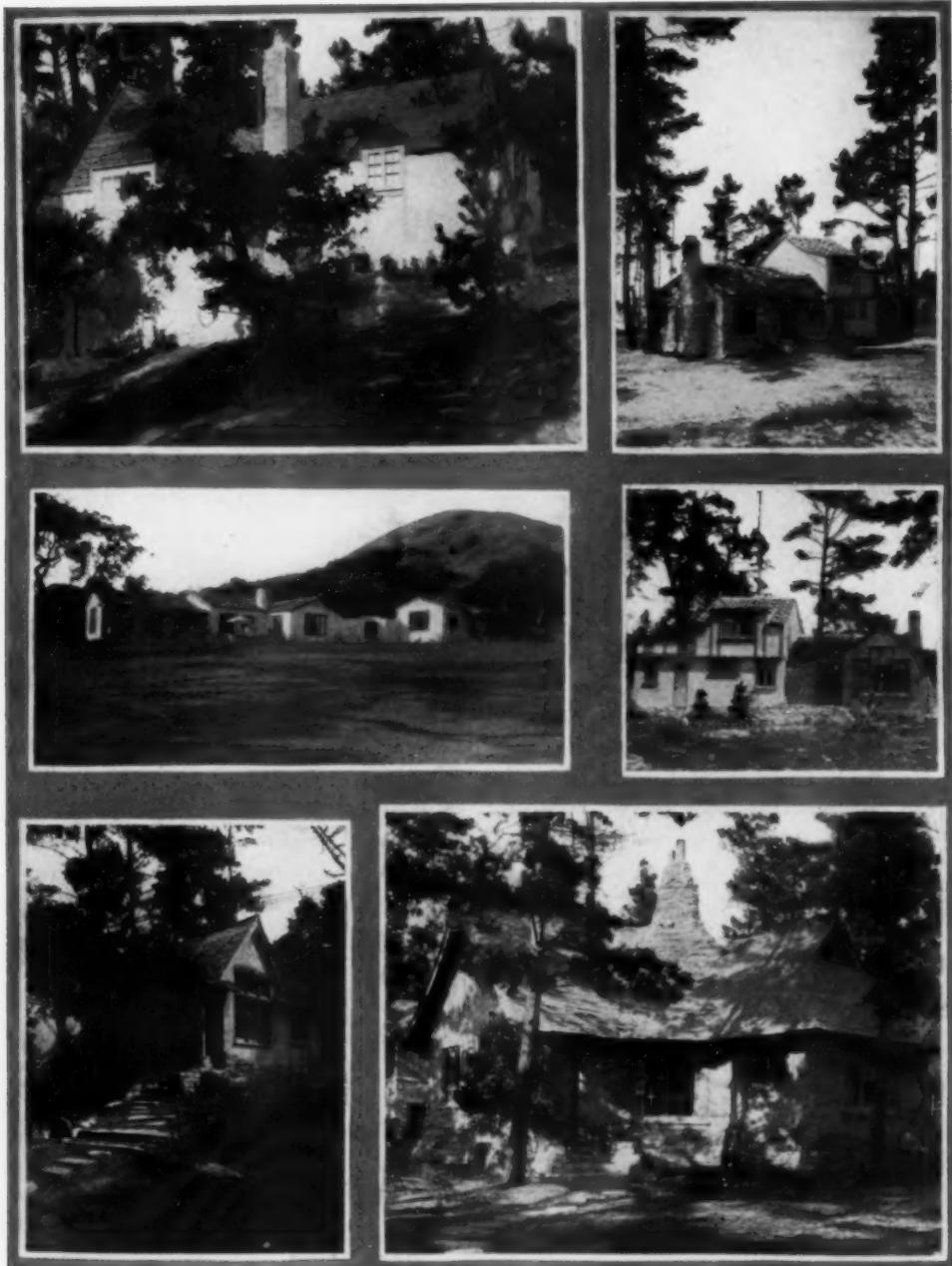
THIS IS THE HOUSE THAT HUGH COMSTOCK BUILT TO
HOLD THE DOLLS THAT MAYOTTA COMSTOCK MADE

So Mayotta made more dolls and more dolls, and had to have others help her to make even more dolls. And the dolls were everywhere around her home. They covered her tables and her chairs and her bookshelf. They struggled for supremacy and for better positions, for who can be comfortable with ten others shutting off the views of the lovely Carmel Pines to be seen through the windows? And they clamored for more room. And as Mayotta looked at these dolls, the children of her imagination, the idea came that she would build a home for the dolls to house them until they were sent to the different parts of the country to become the treasured companions of small folks in many homes.

So when her husband, Hugh Comstock, came home that evening, she said, "I want a little doll house to keep the

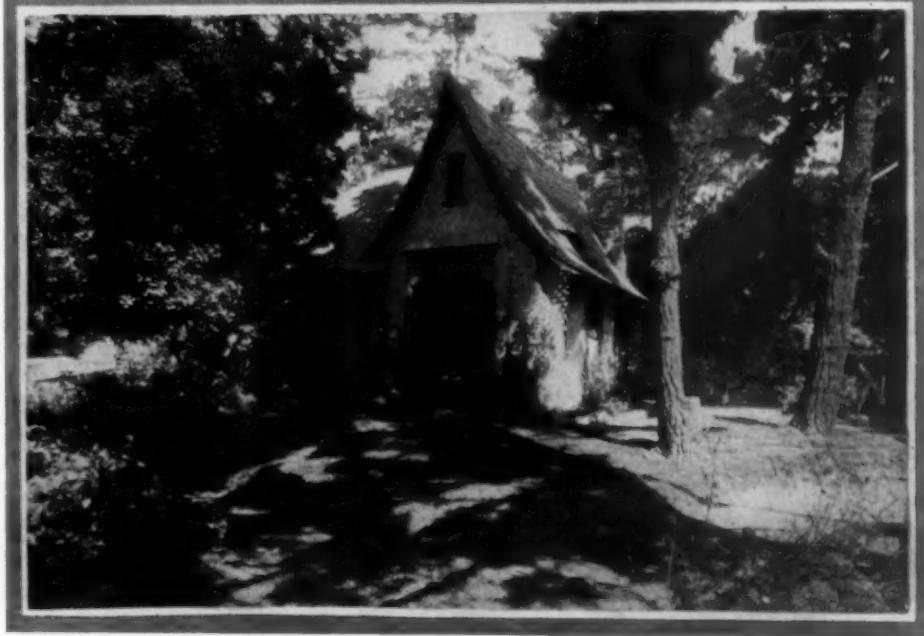
dolls in, and it should be built like a fairy house in the woods. Then when the buyers come from different cities they will see the dolls in the proper environment in a house of their own and not in a home that is made for different and bigger people."

And as Hugh Comstock had long wondered why the people of Carmel had so persistently been building homes of unattractive forms in a village so enchantingly located, he decided to build differently. As a boy he had been fascinated by the curving roof-thatched cottages of story book pictures. The little latticed-window homes of the gnomes of the fairy forest or the crooked chimney-turreted home of the wizard who stirred enchantments on the hill, lives on in the minds of many grown-ups today. We loved those homes then and we love them now, but we permit me-



THESE ARE THE HOUSES THAT WERE BUILT BY HUGH COMSTOCK FOR THE PEOPLE WHO LIKED THE HOUSE THAT HE BUILT TO HOLD THE DOLLS THAT MAYOTTA COMSTOCK MADE

The School Arts Magazine, February 1928



A TEA-ROOM HOUSE AND A COSY HOME DESIGNED AND BUILT BY HUGH COMSTOCK WHO MADE THE HOUSES TO PLEASE THE PEOPLE WHO LIKED THE DOLL HOUSE BUILT TO HOLD THE DOLLS THAT MAYOTTA COMSTOCK MADE

The School Arts Magazine, February 1928

chanically thinking builders to come with their plumb lines and squares and build ugly walls with depressing interiors to shut us off from viewing nature which never has a straight line or squared corner in all its make-up. No wonder that everyone runs away from their homes and lives in an automobile in the open to view untrammeled structures in nature's homes. Ruskin was right. If we build better homes—not more expensive ones—we will want to stay in them, and not only art will develop better but also the art of better American home life.

And so Hugh Comstock built the Little Doll House among the Carmel pines by the white beach and blue waters of Carmel Bay. The dolls were happy, the Comstocks were happy, the neighbors were happy, others who came to see the place were happy and it was a Happy Doll House. The only ones who were not happy were those who had built homes and wished they had homes like the doll house. And there were so many who wanted homes like the doll house type that Hugh Comstock had to build more homes for the people to live in and for others who wanted shops in the business section built after the doll house type. Now the doll's house has become a distinctive type in the art colony of Carmel-by-the-Sea. This is because the interesting roof lines and free-hand type of structure built by Hugh Comstock fits in perfectly with the locality and spirit of recreation and creative arts that exist in Carmel. The trees and rocks are carefully studied by the builder as a desirable arbitrary condition. Every line is planned in relation to what already exists. The whole grouping is a unity of different elements,



HUGH AND MAYOTTA COMSTOCK
AT THE DOLL HOUSE DOORSTEP

which after all is the greatest principle in artistic results in any medium.

Anyway, so successful has the doll's idea traveled that many another builder has lost his plumb line and square and they even say that architects in that section are forgetting where they placed their T squares and triangles. They do say that the good folks of the town have even risen and demanded winding streets rather than the usual terribly hard-bound ugly paved roads that burden civilization. And that hereafter many inhabitants there claim that roads should not require the rooting up of fine trees but that the roads shall turn out in respect for these previous fine old tree pioneers.

When homes are made more intimate, more homey and individual and there

are very few plumb lines and T squares left, and people like to stay home more, it is going to go hard with gasolene producers. But then it will not be so bad as many more people will travel to see such homes so that they can build homes like them too.

This is what is happening in Carmel. For people come from far and near to see

the homes built in Carmel by Hugh Comstock, because of the house he built to house the dolls that Mayotta Comstock designed.

The dolls little knew what they started when they wanted a home of their own—which proves that one handicraft well done will inspire art growth in many others.



FURNITURE AND RUG DESIGNED BY FRANK BRANGWYN, ENGLAND'S MASTER ARTIST. THE GREAT MASTERS OF ALL TIMES HAVE GIVEN MUCH ATTENTION TO HANDICRAFTS. HANDICRAFTS IS ART APPLIED TO EVERYDAY NEEDS. THERE CAN BE NO GREATER ART THAN THIS

How to Create Paper Batik All-Over Patterns

TED SWIFT

Stanford University, California

THE several ways of making batik paper makes it a varied and interesting problem. The illustrations with this article show samples of batik which give a soft, mellow effect to the design. This way of working batik is not so adaptable to pictorials as it is to pure design, both abstract and conventional.

It is like batik on cloth. We have obtained a delightful result with a bold design and mellow color. The hot wax method and red and yellow hat dye give wonderful results. Dyeing the paper with red writing ink gives a transparent effect. Use either typing paper or heavy ledger or bond paper. Here is how these designs were made, briefly:

1. Sketch out a single motif on paper.
2. Repeat this motif, on the paper to be batiked by holding against light on window pane.
3. Paint with wax. Then crumple.
4. Straighten out and brush with strong color.
5. When dry, iron with warm iron between papers, being careful to lift paper as you iron, so that the wax will not cool and stick.

Different methods give different effects. Try various other ways described in the articles. The wax method achieves an individuality that makes it almost imitative through any other medium. This individual effect is obtained by the action of the wax mixing with the color and covering the entire ironed paper. If you wish to obtain a deeper russet

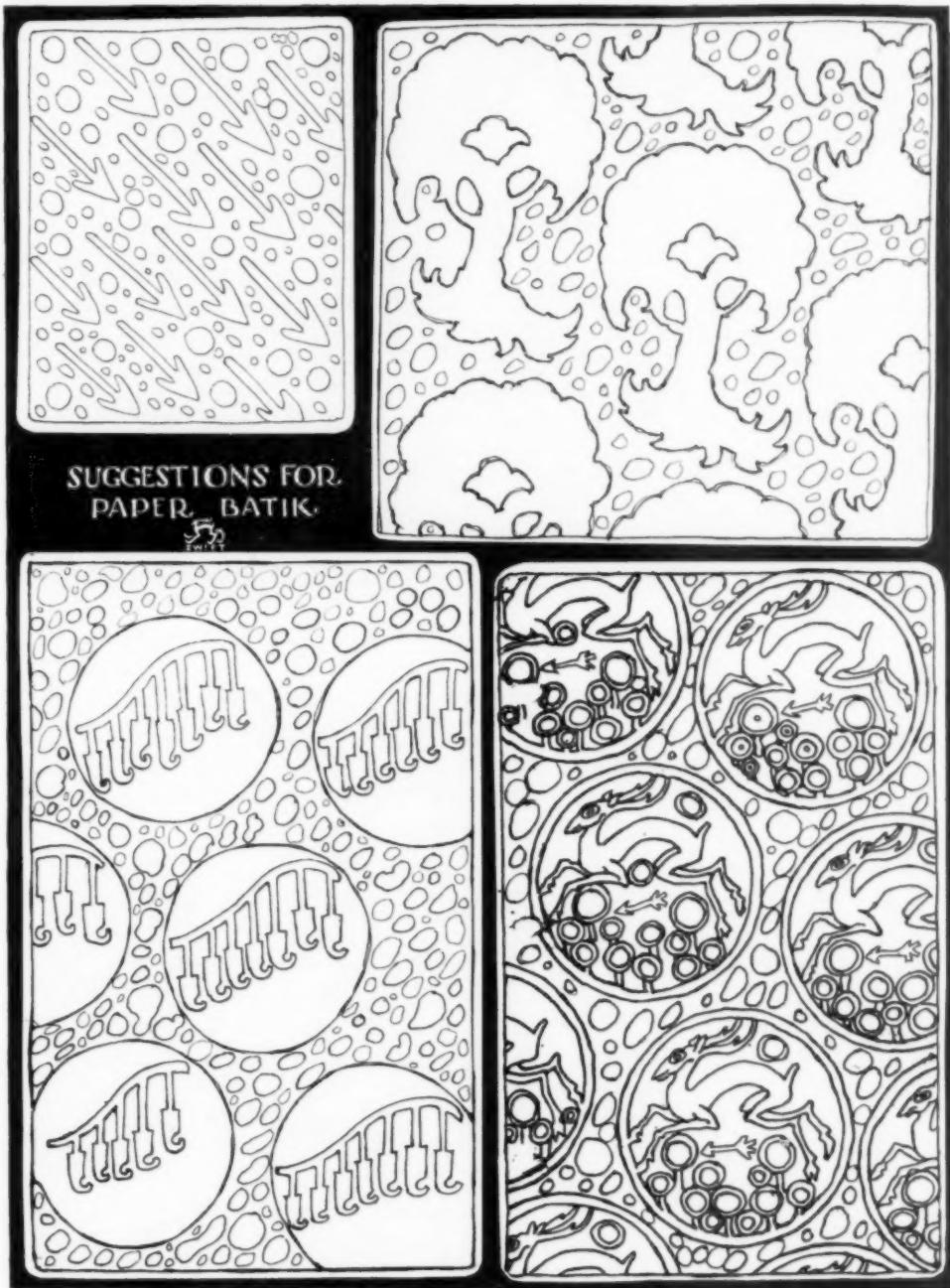
orange when using yellow, scorch the paper slightly with the iron. If you wish to use softer colors, depend upon a firm soft pencil line to accent your design. When drawing the design, if you wish to make many designs all the same, simply apply more carbon paper and extra sheets of white paper.

Some may ask, "Why make batik paper?"

Stop and think of the many delightful problems you can make of batik paper! Christmas wrapping paper, folder and envelope to enclose wood block greeting cards, book covers and book linings.

The best design adaptable to batik paper is a motif that is repeated on an all-over pattern. Get rhythm in the pattern. A pleasing repetition is obtained when the motif is placed at intervals running diagonal with the paper. A motif that is predominantly light will form a better design against a dark background. The sketch of the repeating tree motif is an example of a light design against a dark background. To make it so, paint the tree in wax and dye the background a dark red, using the "cerise" hat dye. In so grouping the lights and darks you will obtain a motif that is strong and definite. Study the spacings between motifs when grouping. These spaces form other motifs.

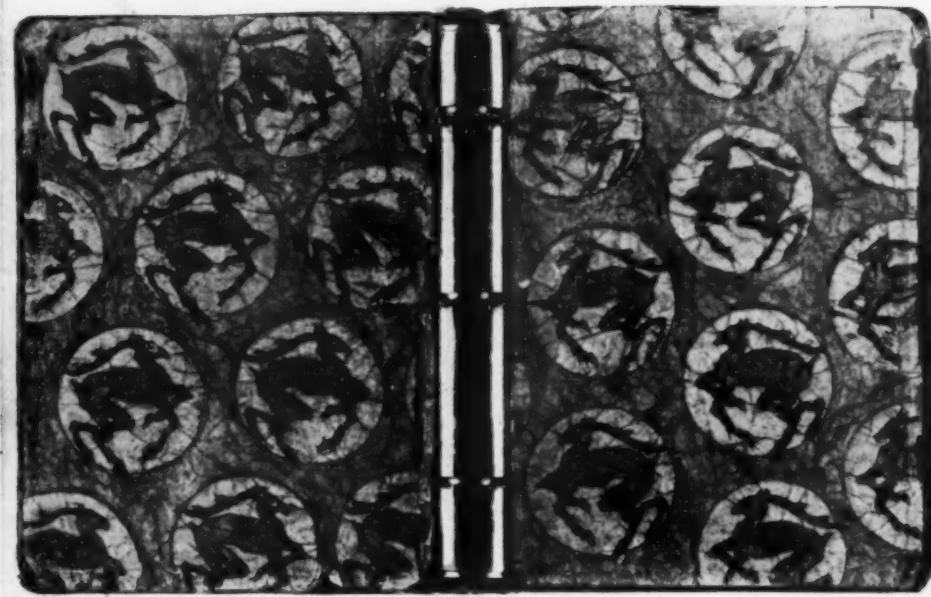
Work out many motifs on pieces of typing paper, and choose from them the units that would group well in an all-over pattern. Try your monogram in an all-over pattern. Many motifs simply



SUGGESTIONS FOR
PAPER BATIK.
Ted Swift

A GROUP OF TYPICAL DESIGNS ADAPTABLE TO PAPER BATIK
DESIGNED BY TED SWIFT, STANFORD UNIVERSITY, CALIFORNIA

The School Arts Magazine, February 1928



A BOOK COVER DECORATED WITH PAPER BATIK AND END LEAVES OF ANOTHER BOOK DONE WITH PAPER BATIK. THIS METHOD IS EXCELLENT ENRICHMENT FOR CLASSES IN BOOKLET MAKING OR BOOK BINDING

The School Arts Magazine, February 1928



TWO BATIK ALL-OVER PATTERNS THAT MAY BE USED FOR MANY PURPOSES

handled may be "spotted" on the page, directly with the wax and brush.

In originating a motif, see to it that you have materials that will aid you to express the design: a thick tablet of typing paper is fine for making these first sketches; a soft 6B drawing pencil will respond to the movement of the hand. The hand is free with the brain and there is no hindrance of material.

Make a careful study of spacing motifs on a batik all-over pattern. The success of a pattern depends to a great extent on position of the motifs side by side. The results will be gratifying. You cannot go wrong with an all-over pattern if the design is strong and effective in mass construction.

Are you troubled about getting a pleasant motif? Look at the page of Guatemala bird and animal designs. There, you will find motifs very adaptable to paper batik. They are made in a bold line and the mass of the several

motifs as a unit, forms wonderful geometrical designs. Take careful note of the manner in which these designs were made. Then try and make original designs of bird and animal forms, using this same straight line method depicted in these motifs from the Indians of Guatemala. In the motifs they weave one sees a wonderful sense of design. Art is a part of their religion. They draw directly with the needle. In the woof and warp of their fabrics they form their motifs without the guidance of a copy. Symbols of creatures that are the animals of their every day life. So it is with the savage. He is not conscious of his art. He does not know too much about art. When he creates a motif, it is a symbol, simple and direct. Is that not a good hint? Why not make your batik motifs simple and direct? The more simple the motif, the easier it will be to paint in wax; and you will discover it will be more effective.

To choose a bird or animal and make a motif from the creature involves the matter of putting into abstract form the design of that particular creature. Exaggerate the outstanding characteristic of the animal or bird.

The Guatemala Indian portrayed the character of the humming bird by exaggerating the beak; and with a fine sense of design, set it on the topmost branch of a tree. The Guatemalan weaves a robin into his cloth, and somehow he

makes it look like a robin. There is no mistaking. A few threads and he has woven a rabbit. More threads, and again on the woof and warp of the native tapestry appears a legend—two wild beasts facing each other and tearing a piece of meat in their fangs. It is his vivid imagination that helps the Guatemalan in creating his motifs. So it is your imagination that will help you in creating a good motif for paper batik.

A Scarf in Gum Arabic Batik

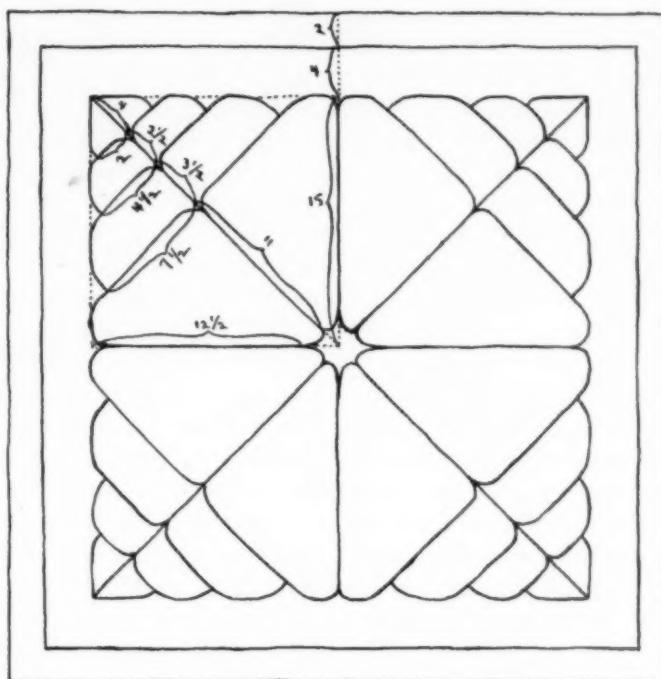
JANET KATHERINE SMITH

Kansas City, Missouri

THE use of gum arabic as a substitute for the wax, in a simplified form of batik, has proved very successful in the making of even large articles, such as scarfs or wall-panels. For a scarf that I made recently by this process, I took a forty-inch square of heavy washable flat crepe, laid it off in its diameters and diagonals, and worked out a simple but effective division of masses into the geometric flower form shown in the drawing, leaving a six-inch border of the plain crepe. The design was drawn on heavy paper (wrapping paper is good because it comes in large enough sheets), inked in a strong line so that when the crepe was stretched over it, the design could be seen clearly. These lines were then sketched lightly in pencil on the cloth. The batik frame I had was not large enough, so I thumb-tacked opposite edges of the square to the edges of two narrow tables of the same height, placed just far enough apart to hold the

material taut. This proved an entirely satisfactory substitute for a batik frame, and the narrowness of the table enabled me to get at the work from all directions and made the process easier.

For the stopping-out of the design where no color was wanted, including the complete covering of the cloth for the crackle, two and one-half ounces of gum arabic were used, costing ten cents an ounce. Without the crackle, one ounce would have been enough. This is considerably cheaper than the cost of the prepared batik wax, an item not to be overlooked. I mixed up a little of the gum with water to the consistency of moderately thin sirup, and repeated this as the mixture was used up, as too much mixed at once is apt to dry out. The gum sirup must not be too heavy to penetrate the material, but if too thin, it will melt in the dampness of the coloring process and let the color creep through into the stopped-out parts. It



may be necessary to put it on both sides, if the cloth is very heavy. The sirup is put on with a brush, covering lines only as in this design, or areas that are to be stopped-out if the design calls for that. This work may proceed as slowly as desired, for there is none of the bother of the wax to be kept at the right temperature, and the brush with the sirup need not be rushed from gum container to cloth, as in wax batik, where the wax must not cool on the brush.

When all parts which are to resist the color have been stopped-out with the gum arabic sirup, let the material dry thoroughly before coloring. The dye used is ordinary oil paints, mixed with turpentine to thin the color to a wash. Turpentine substitutes may be used, preferably a quick-drying benzine or something similar. The color is put on

in a thin wash, so as to become part of the cloth without stiffening it, and scrubbed gently and evenly over the areas of color. This scrubbing blends any edges the brush strokes may show, and produces a smooth tone over the whole area. If the texture with brush strokes is desired, and it can be a very effective part of the design, omit this blending motion, and put on the color in separate strokes, each coming just to the edge of the preceding one, and all extending in the same direction, which should be structurally related to the design. Use the color sparingly on the brush, as too much of the turpentine has a tendency to spread and may even run through the gummed part, if the lines are narrow.

In my scarf, the center of the flower and the wider border is a soft buff color;

the larger petals are medium deep, rosy violet; the corners graded out in this order: first, lighter than the petals, then darker than the petals, and in the very corners, deepest of all, an almost plum color. The lines of the design and the outer border are the original deep cream color of the silk. This color scheme in tones of rose-violet and buff is very good looking, although of course any single color in various values could be used, combined with buff or beige, white, gray or black as desired. The design would also look well with the larger petals in one color and the corners in tones of a harmonizing one. In any case, too great a difference in the values of the colors will result in a spotty effect. Keep the colors simple, the values close, and the result will be far smarter.

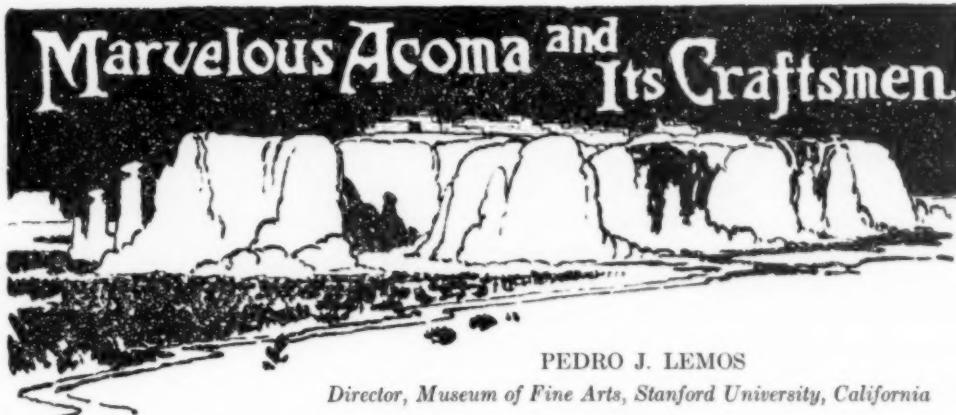
When the colors are all painted in, and completely dry, if no crackle is desired, the gum may be removed by immersing the cloth in cold water, or holding it under the faucet. Do not use hot water, it cooks the gum. Here lies the greatest advantage of gum arabic sirup over wax in batik, for the process of removing the wax is tiresome and messy,

while simple washing takes out the gum completely. For crackle, mix up a larger quantity of the sirup and paint the entire surface. When dry and stiff crush in the hands until the cracks in the gum, which will show lighter than the un-cracked part, seem to be numerous enough. Then spread out over papers and paint on a wash of the color for the crackle, which should be fairly deep in value. The cloth could be dipped in color, but for a large article it would take too much dye, and the painting-on process is easier for that reason. If this crackle color is scrubbed on gently, instead of just washed on, there will be a delicate veil of the crackle color over all the rest, as well as the darker radiating lines of the crackle itself, and this gives a lovely quality when the design is simple enough to show it. I did this on the plain buff outer border, and the center, and the shifting tones of the buff and rose-violet are almost iridescent. When the crackle color has dried, wash the whole thing in cold water, and it is done, after pressing. The cloth will be of permanent colors which have become part of the material, and if carefully laundered will not fade or run.

I Am Only a Piece of Work After I Leave Your Hands

*Y*OU may never see me again . . . People looking at me, however, will see you and, so far as they are concerned, I'll be you. Put into me your best so that I may speak to all who see me and tell them of the Master Workman who wrought me. Say to them through me, "I know what good work is." If I am well done, I will get into good company and keep up the standard. If I am shabby and poorly made, I will get into bad company; Then show through me your joy in what you do, so that I may go the way of all good work, announcing wherever I go that I stand for a workman that needeth not be ashamed.

—WILLIAM CHANDLER SMITH



PEDRO J. LEMOS

Director, Museum of Fine Arts, Stanford University, California

THE Indian Pueblo of Acoma, set like a time-worn crown on its three-hundred-fifty-foot rock throne, is the oldest occupied town in the United States. Rising from the southwest desert, fifteen miles south of the Santa Fe Railroad station of Laguna, it is the strangest city in America. No one knows how old it is for Coronado found it in 1540 much as it is today. Padre Benavides in 1630 reported it to his superiors as "the strangest and strongest city that there can be in the world." The old explorers called it the Rock Marvelous and marvelous it is, and the most marvelous part of it all is that this primitive city, its inhabitants and their handicrafts, exists in the heart of the United States, undisturbed by the hectic whirlwind life of Americans today.

For anyone who is city-worn and weary of so-called civilization, let him take the motto "The Sun goes West; why should not I," and he will find in the bracing air and the expansive vistas of the southwest a vigor and peace that will more than repay. And he will find a group of peoples living an interesting life, doing things in primitive but artistic ways, the equal of which in interest can-

not be surpassed anywhere in far away countries.

When our party of four, seeking the pueblo handicrafts, traveled to the southwest, we decided to make Acoma our center of interest. Other pueblos would be visited, but to us Acoma, because of its dramatic history and spectacular location, the primitive type of its buildings and conservative folk, was to be our chief aim and point of travel.

So we journeyed to Laguna on the Santa Fe Railroad and there we found the modest but comfortable Acoma Hotel and arranged with a guide to take us to Acoma on the day of their Feast—the day of St. Stephen, the King, a strange mixture of both Indian and Christian ceremonials.

While very few visitors stay overnight we wished to see the pueblo by starlight and to see the life of this strange pueblo throughout the whole day. The only time in the year to see Acoma as a live city is during the Feast day on September 2, as the entire Acoma tribe live in picturesque but modern pueblos fifteen miles distant near their harvest lands. A few families live at Acoma throughout the year as

caretakers of the ancient city inherited through the ages from their forefathers.

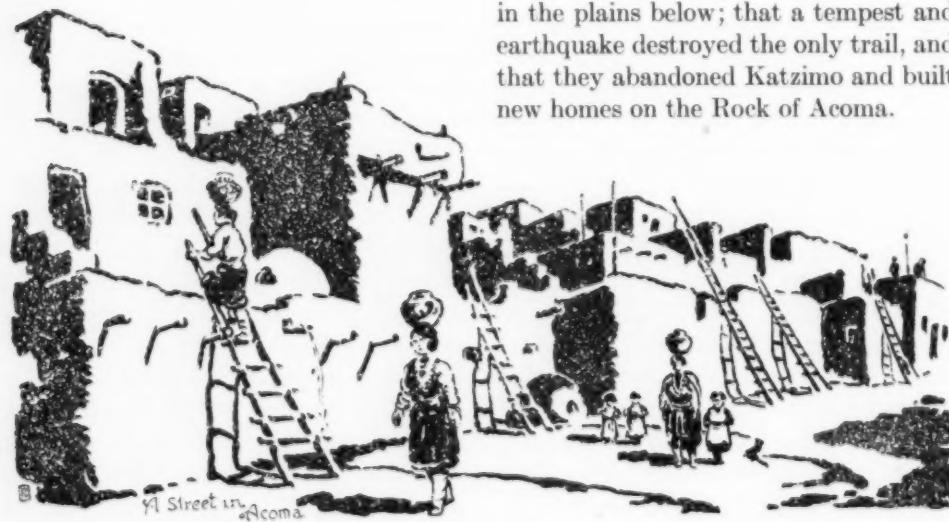
So the day we left Laguna for Acoma was a day of much traveling, for Acoma Indians were on the road on their great pilgrimage to "The White Rock" to hold their sacred Sun Dance. Indians in picturesque covered wagons, Indians in less picturesque Fords, some in very good cars; others on ponies, and several donkey caravans were our companions. Some carried sheep, others carried corn and melons, for they dearly prize a melon, and all were laden with provisions for the few days upon the sixty-acre mesa of Acoma.

From the time we crossed the railroad and headed south the surroundings became a combination of grotesque panoramas. The wild flowers and sagebrush, the cactus and pinon trees, gave plant coloring of great variation. Nowhere in the world is there more fantastic rock forms than in New Mexico. Take these forms with a background of glorious cloud shapes, and a sky of intense turquoise or blue, with sunlit plains to



Grotesque Rocks

the left, while jagged lightning features the sky to the right, and you know why the Indian interweaves all nature into his creed; you feel that the country presents landscape combining the descriptions of Dante, the landscapes of Doré, the backgrounds of Bakst, or the coloring of Maxfield Parrish. Then you see a large rock rise from the desert and you think it is Acoma, but the driver says it is the Enchanted Mesa, or Katzimo, as the Acomas call it. The Acomas claim that long ago they occupied the summit; that one day all the people excepting a few old folks and a boy were in the fields in the plains below; that a tempest and earthquake destroyed the only trail, and that they abandoned Katzimo and built new homes on the Rock of Acoma.





Next we see a long horizontal rock mesa or flat top mountain which we are told is Acoma. It is a warm-colored crouching mass of stone with wind eroded fantastic trimmings. These trimmings are queer rock shapes looking like huge chimneys or giant hitching posts to which one might imagine the huge seventeen-foot giants of Indian lore, whose each step was equal to a two days' journey, tying their mammoth steeds while they seated themselves on Acoma.

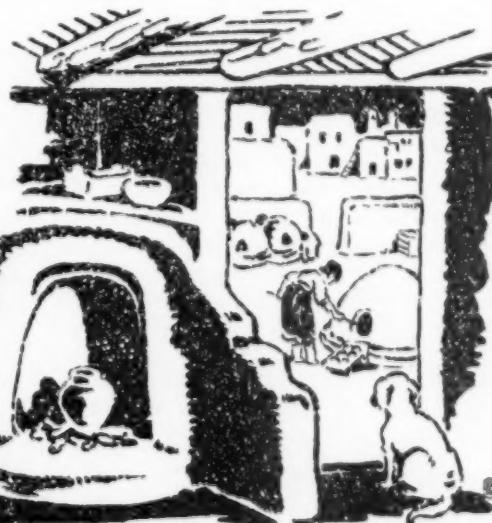
As we look more closely we see several rows of houses, each row several tiers high, on the top of the rock. These are the same color as the rock and are primitive and ancient. Then the houses disappear from sight as we reach the base of the rock and we approach a winding trail and join

the group of Indians and other visitors who travel upward along weird rock trails to the top.

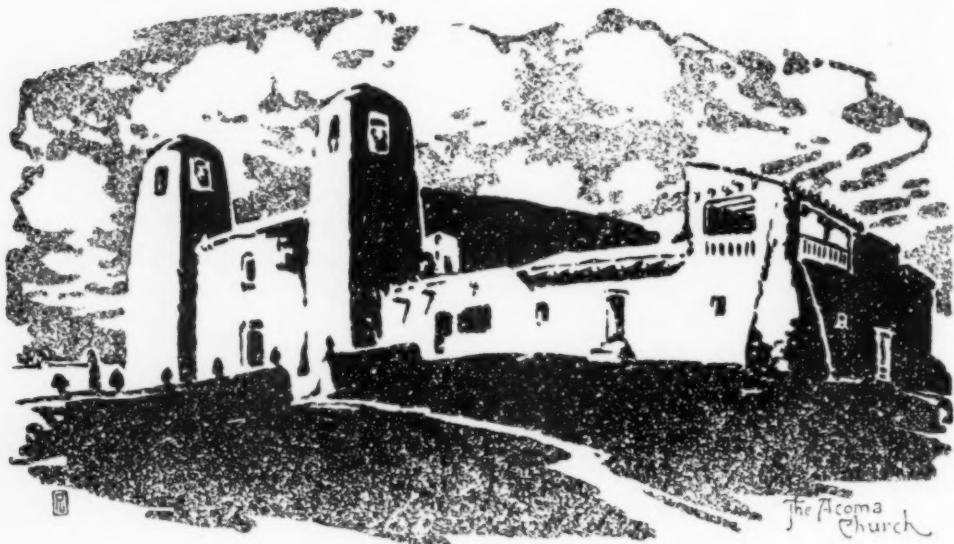
This is the easy trail. There is another, a shorter one, over which your Indian guide will take you. It is along a crevice over a primitive stone block stairway with handholes cut for support over dangerous parts. This used to be the only trail and "in the long ago," during the Spaniards' time, you would be confronted with a barrage of loose stones if you were not wanted.

Today you will be confronted with a messenger who will take you to the pueblo governor where you must pay your fee and tell "where you come from and what you want."

While our guide was interpreting to the governor our reasons for coming and that we were to occupy Father Schuster's room in the convento of the church, I recalled the old Acoma legend of the stranger long ago who visited Acoma and came before the governor.



Pueblo Indoor Fireplace and Outdoor Ovens



The Acoma Church

"As is the custom, I have come to notify you of my intention," the stranger said. "I have shawls, scarfs, buckskins and belts which I wish to trade and sell to the people of Acoma." But the governor was a shrewd man and knew the visitor to be a Kun-ni-te-ya, a robber of the dead. He pleaded for the visitor to leave and offered in order to save his people to do anything demanded. So said the Kun-ni-te-ya "If you will consent to join us in one year I will go away." The governor agreeing, the visitor said, "I will depart."

As time passed no one knew that the governor had given his present life and his future life to save the village. As autumn came and was waning the governor knew his time was coming to an end. He sat on a rock overlooking the town and sighed. As he sat thus, one of his great toes began to swell. He knew that this was a sign that the Kun-ni-te-ya had sent for him and he stretched his body on the rock and thus he died.

As the governor was the guardian of the Acomas of long ago, so we found Juan Pablo Garcia the Acoma governor of today a guardian of his people, interested in their welfare and watching the movements of every visitor. When one

realizes the experiences of these people with the first white visitors of long ago, the broken promises of Spanish, Mexican and American conquerors, the wonder is that they continue any contact with visitors whatever. Though the Acomas are proclaimed as the most conservative and least friendly of all the pueblos, we found them reasonable and courteous and fair in their requirements. I do know that no American town would long tolerate the depreciating remarks, the side-show attitude that the usual tourists bring with them to the Indian pueblo. All in all any fault that exists in contact between Indian and white man will be found not to be the fault of the Indian. Charles F. Lummis states that the Indian has kept all of his treaties, and that his conquerors have not.

We finally became located in our Acoma domicile, two rooms adjoining the quaint old Acoma church. A stone's throw from our rooms was a low wall with the strangest decorations we had

ever seen. This wall surrounded the cemetery which evidently is used at the present time, as recent mounds testified. On the top of the wall every ten feet a grotesque head had been modelled by the women of the pueblo. At each side of the two gateways a specially fierce countenance had been used for decoration. Imagine our feelings as we inspected these by twilight to see these fierce cartoons illuminated by lightning flashes causing the eyes to glare because each eye had been filled with a bit of mirror or porcelain. If the decorations were to frighten the evil spirits away they should succeed.

Our generous priest-host, Father Schuster, had casually mentioned the fact that one of our rooms was a haunted room. We had always wanted to have a close-up of a ghost or haunt or whatever they are called and thought the dull series of thumps during the early part of the night might be our spirit visitor. The morning, however, showed that it was a wise donkey who had found the inner patio a possible shelter from the night winds.

As the day of our arrival had been one of visiting the pueblo people, watching their oven fires burning, noticing and admiring the out-door and in-door fireplaces, the crystalized gypsum windows, used even before the Spaniards came, the general artistic architectural fea-

tures, the second day we gave to collecting examples of the fine old Acoma pottery for which the Acoma craftsmen or "craftswomen" are famous. While the oldest pottery was the best made and best designed there is a tendency through the influence of the Santa Fe Museum's work to produce better pottery again. The persistent influence of the tourist to demand cheaper ware and smaller ware may not continue, and it is hoped that Kenneth Chapman's fine plan to supply the Indian craftsman with good types of the old Indian motifs will stimulate all the pueblos to the fine crafts of the past.

So we visited the different homes where any indication showed old water jars or bowls. Some we found would not sell their inherited jars for any price. Others went into cave-like recesses far back into the interior rooms and brought out dusty jars with wonderful patterns. We succeeded in securing a group of pottery, two of which were especially fine. These are shown in color on another page.

Juana Aragon, a bright-eyed, alert Acoma woman, is producing excellently designed and well-shaped pottery and undoubtedly will revive much of the old standards among other Acoma pottery makers.

While every pueblo seems to have an especially designed bird for their cere-



Acoma Cemetery Wall



THE ACOMA BIRD DESIGNS HAVE CHANGED FROM PERIOD TO PERIOD. THE LOWER TYPE BIRD DESIGN APPEARS ON OLD POTTERY. THE DOUBLE-HEADED BIRD IS A MORE MODERN DESIGN. THE ABSTRACT BIRD MOTIF SHOWN ON THE ACOMA BOWL ILLUSTRATED ON THE COLOR PAGE INSERT IS THE OLDEST TYPE OF BIRD DESIGN

The School Arts Magazine, February 1928



I

DESIGNS OF TWO ACOMA INDIAN WATER JARS FROM THE OLD INDIAN PUEBLO OF ACOMA, NEW MEXICO,
REFERRED TO IN THE PRECEDING ARTICLE. THE MOTIFS ARE ABSTRACT CLOUD, RAIN, LEAF AND
BIRD MOTIFS. THE LOWER JAR IS AN EXAMPLE OF OLD DESIGN, THE BIRD PATTERN BEING OF VERY
ABSTRACT ARRANGEMENT

The School Arts Magazine, February 1928



II

WAX CRAYONS RUBBED ONTO TEXTILES THROUGH A STENCIL IS A SCHOOL PROBLEM THAT CHILDREN OF THE GRADES MAY DO AND PRODUCE BEAUTIFUL AS WELL AS PRACTICAL HANDICRAFT. OUTLINES OF THE ABOVE MOTIFS ARE GIVEN IN LARGE PATTERNS ON ONE OF THE FOLLOWING PAGES

The School Arts Magazine, February 1928



III

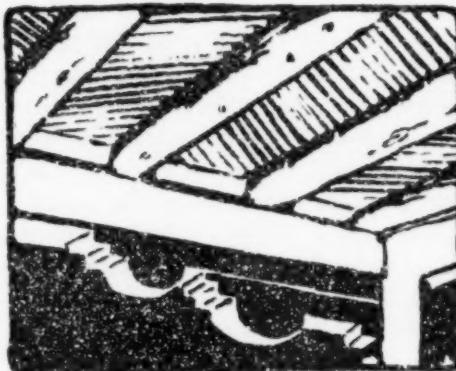
BUILDING BOARD WITH WOOD MOLDING SECTIONS FOR BOOK SUPPORTS IS A HANDICRAFT THAT CAN BE USED IN THE INTERMEDIATE GRADES. THE DESIGNS MAY BE APPLIED TO THE SURFACE WITH CUT PAPER, RELIEFO OR PAINT. TABLE TILES MAY BE MADE BY COVERING BUILDING BOARD WITH COLORED PAPER DESIGNS AND SHELLACING THE SURFACE. A METAL SECTION ADDED TO THE TILE WILL PRODUCE BOOK SUPPORTS. OUTLINES FOR THE ABOVE DESIGNS ARE GIVEN IN LARGER FORM FOR COPYING ON ANOTHER PAGE



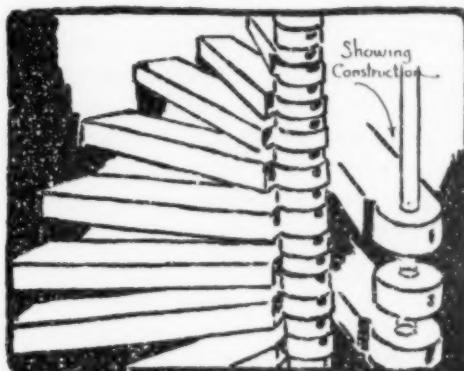
IV

A GROUP OF MODERN FRENCH POTTERY INFLUENCED BY PERSIAN MOTIFS. THE FRENCH DESIGNERS SINCE THE WORLD WAR AND THE CONTACT OF THEIR ARTISTS WITH FRENCH AFRICAN SECTIONS HAVE USED ORIENTAL OR MOORISH DESIGN ENRICHMENTS IN MUCH OF THEIR HANDICRAFT

The School Arts Magazine, February 1928



The Acoma Church Ceiling



The Tower Stairway

monies and symbols, the "Thunder Bird" of the Acomas is often shown with a double head. This is probably derived from the fact that thunder which is the forerunner of their much prayed for rain is the tumult of the two great thunder eagles who battle in the skies.

Many of the arts practiced by the Indians have been discontinued or lost since the Spanish invasion. Two of these was the tanning of leather and the raising of cotton. While a little weaving of belts and coarse black cloth is still done, the Acomas prefer to trade or purchase these from other pueblos.

To watch the pueblo pottery maker is to admire the skill which produces the ware. Without a wheel or mechanical device the clay in thin slabs is shaped into the desired form. The fingers and a piece of gourd shell are used to form the walls of the bowl and very perfect forms are secured. A gourd shell is used to scrape and burnish the clay outer sides. The design is painted on with little brushes made from the fiber of the yucca plant and mineral pigments secured from the neighborhood are used. When the bowl is dried it is assembled with others, stacked in a group and the fuel

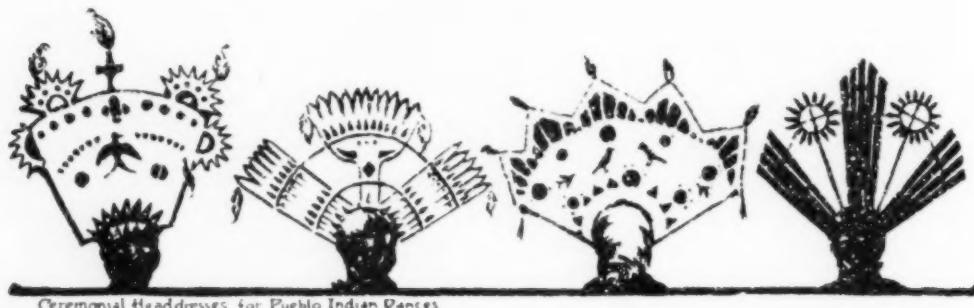
is placed over it and fired. A ware that rings like a bell is secured from this process and while they appear fragile the old age of many testify to their durability. To see the woman of the pueblo returning from the spring or stone reservoirs of Acoma carrying these water jars upon their heads climbing up two or more flights of ladders without touching the water jars keeps one in suspense for fear that a beautiful jar will be broken.

After our handicraft tour of the village we gave the rest of the day to viewing the colorful artistic dancing of the Indians, a supplication for rain. And believe it or not, before the first instalment of the ceremony was over, a storm that seemed like a young cloudburst fell in torrents driving us all under shelter for a half-hour. Then the sun appeared and all Acoma glistened in water-washed stone and the second group of dancers appeared from the other *kiva* and another dance was given. These dances continued all afternoon until sundown.

Meanwhile Father Schuster, having finished his duties of mass, of baptisms and marriages, took us to the church to show us a stairway in one of the towers.

This stairway was discovered during recent repairs to the towers and was made by a series of hand hewn logs fastened at one end by a heavy rod so that each log was then turned as shown in the illustration. The ceiling of the church is a decorative arrangement made by colored juniper sticks placed at an angle in rhythmic sequence. Our old Spanish buildings and our Indian pueblos hold much of interest to the artist, craftsman or architect. Go where you will to dis-

tant lands and you will find much of interest there. It is good that every worker in the arts do so. It was so recognized and the medieval crafts apprentice became a traveler journeying from place to place to see the work of others and then having done so was called a "journeyman." But if the American artist or craftsman or art teacher is to be a journeyman by all means also journey to the quaint and strange corners of our own land.



Ceremonial Headdresses for Pueblo Indian Dances

NO PART of the United States is so foreign of aspect as our great Southwest. The broad, lonely plains, the deserts with their mystery and color, the dry water courses, the long, low mountain chains seemingly bare of vegetation, the oases of cultivation where the fruits of the Orient flourish, the brilliant sunshine, the deliciousness of the pure dry air—all this suggests Syria or northern Africa or Spain. Added to this are the remains everywhere of an old, old civilization that once lived out its life here—it may have been when Ninevah was building or when Thebes was young. Moreover, there is the contemporary interest of Indian and Mexican life such as no other part of the country affords. Painters long since discovered the fascination of our Southwest; writers as yet have scarcely awakened to it.

—CHARLES FRANCIS SAUNDERS

Batik in the High School Art Laboratory

ESTHER RUBLE RICHARDSON

Director of Department of Art, Joliet High School, Joliet, Illinois

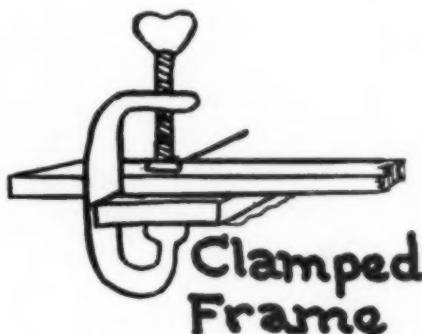
BATIK is one of the most beautiful and effective crafts that can be taught in high school art. In this day of cheap crafts, of hand-painted this and thats and crepe paper applique, the beauty and charm of pure craftsmanship is too often lost sight of, even in conscientious schoolrooms.

There are numerous media for painting on cloth, and these, because of the quickness and ease with which they can be used to get striking results, have come into great popularity, so that dyed batik is a thing so rare as to be scarcely appreciated. Batik is not too difficult, however, for ordinary students, and the process is more interesting, exciting, even, than most other crafts.

The equipment required for batik is as follows: If the studio or art laboratory is equipped with electricity, an electric glue-pot is good for heating the wax, or small pans can be used over electric grills. A gas hot-plate or Bunsen flame can be used as well. If the wax becomes too hot, it can be kept in a pan of boiling water. The batik tool is the tjanting, a small brass or copper cup with a spout through which the wax drips. There are several different sizes of tjantings to be used for making various widths of lines and for filling in large spaces. Many artists, however, use nothing but camel's hair or red sable brushes of several different sizes, both for outlining and filling in. The cloth needs to be carefully stretched on frames to get good results. A satisfac-

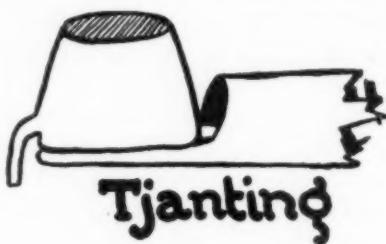
tory frame can be made out of four smooth sticks long enough to hold the material to be dyed. Three-quarter inch tape should be glued to one edge of these sticks with about half of it projecting to which the cloth can be basted or pinned. The corners can be adjusted and held by means of iron clamps such as can be found at a five-and ten-cent store. Each student can make his own frame. In all matters of equipment, I think it is wise to have the students use materials that they can afterward duplicate at home, whenever possible, so that they will not get the idea that they must have expensive special equipment before trying the craft at home.

A big sink and a work bench covered with black oilcloth are the next essentials. At any rate, you need a table and plenty of fresh water. For the dye baths, you should have several granite pans, and big spoons for stirring. There should be a big pan in which the wax can be removed in gasoline, in case the wax spots are not heated over an open flame, and



another big pan for a final rinsing. By using gasoline to remove the wax the same wax may be used several times, as it will settle to the bottom of the pan and can be salvaged. If gasoline cannot be used, the wax must be removed with a hot iron. In any case, the laboratory should have an iron and ironing board.

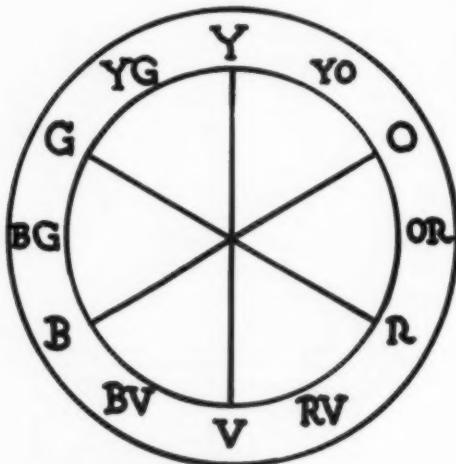
There are many easy stages by which the difficulties of batik may be mastered. It is best to begin with a small piece of material such as a handkerchief, using a large simple pattern. The first exercise should be done in three colors, planning to use the original color of the cloth for one of these colors. If a soft cream-colored cloth is used, the effect will be more harmonious than on white cloth. The three-color pattern may be achieved as follows: the design is traced upon the cloth with pencil or charcoal. The part of the design which is to remain the original color of the cloth is then covered with hot wax, which is dripped onto the tightly stretched goods with a tjanting or painted on with a brush. The mate-



rial is then thoroughly dampened with barely lukewarm water (so as to prevent the wax from cracking as it will in cold water) and is dipped in a dye bath of the lightest color of the design. It must be dried now, and the part of the design that is to remain the color of the first dip must be covered with the hot wax. The cloth is then dipped in the second dye bath, after which it is dried and the wax is removed, leaving a complete pattern in three colors.

Before you begin your pattern you should color the design in on paper with water color washes or with the dyes themselves, going through the entire process before touching the goods. This process is known as the successive-dip process of batik, and requires an analogous color scheme unless gray or black is desired. For example, if your first dip is green, your second should be blue to get blue-green. If you dip red over green or orange over green, you will get gray or black, depending on the intensity of the two dye baths. Yellow over green would not affect the color because the yellow would almost surely be lighter than the green. Of course you could put red over yellow or blue over yellow, but if you put purple over the yellow you will get gray or brown.

You can make a pattern having as many successive dips as you are able to achieve without removing the wax,



The Color Circle

until there is nothing more to be waxed. Such a pattern will be harmonious but will lack contrasts. If you wish to get contrasting colors in your pattern, you must first of all wax in all the parts of the design that you wish to keep the original color of the goods and also the part that you expect to color in a contrasting hue.

You may then proceed with your successive dips as in the first problem, and when they are completed, remove all the wax, washing out every vestige of grease with gasoline. The next step is to put the goods back into the frame and cover all the dyed portion of the pattern except any parts that you wish to become very dark, leaving unwaxed only the part of the cloth which is to be affected by the contrasting color.

If you take care to have all your dye baths slightly warm, you will not have much trouble with the wax crackling. If the wax is immersed in very cold water, it will crack and the pattern will be partly lost in a network of fine lines of each of the colors of your successive dips. The crackle is sometimes intentionally added to a design to harmonize colors that are too intense or too sharply contrasting.

On very thin material which absorbs the color readily, it is possible to make a kind of batik pattern without dipping the cloth at all, by using the wax only to outline the pattern and prevent the color from spreading. The tjanting is the ideal tool for this. A firm outline is

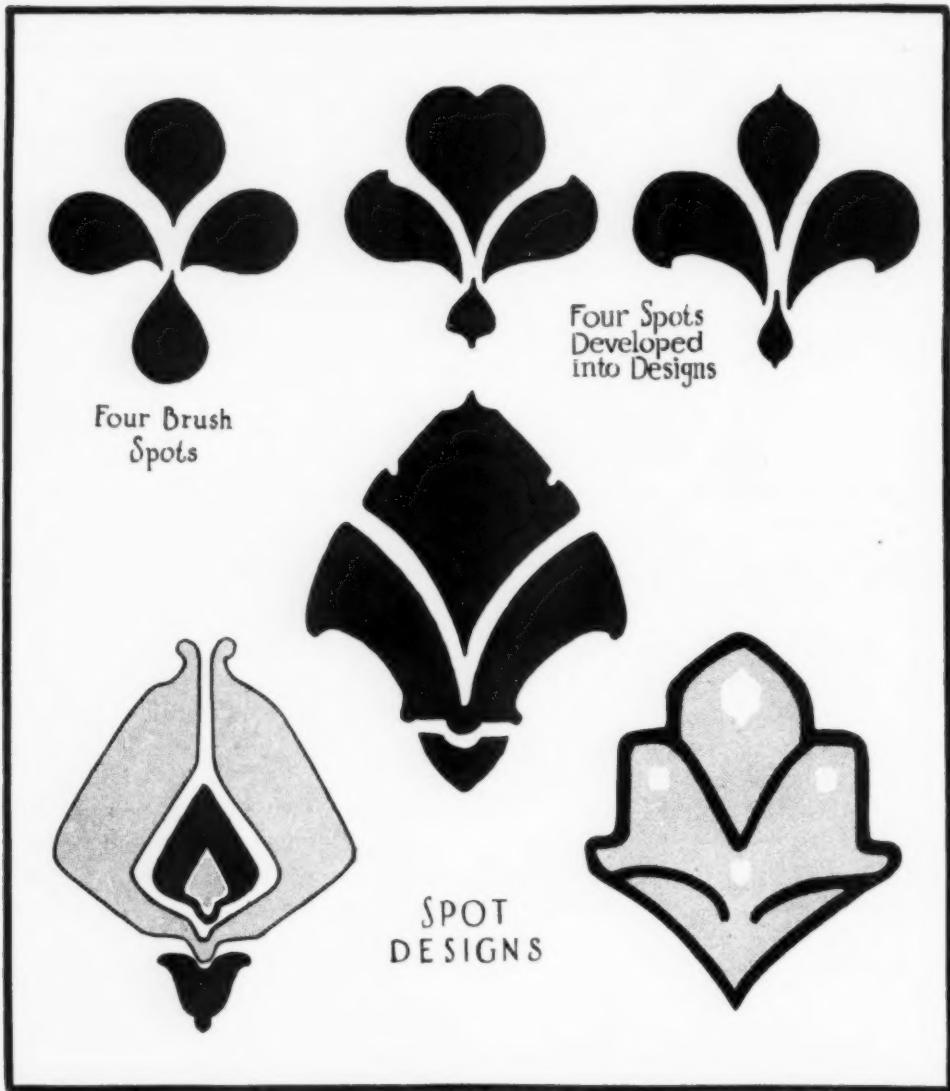
drawn with the hot wax around all the parts of the design. The cloth is then dampened without removing it from the frame. The colors are painted on the various parts of the design with a water color brush. If you wish to get a great many different colors in small spaces, this method will be very effective. This is not true batik, but it produces a more charming effect than can be obtained by using the various hand-painting media because the outlines are rough and soft like the edges of true batik.

Prepared batik wax may be purchased from art supply houses or you may mix your own wax. A half-and-half mixture of paraffin and beeswax with a little powdered rosin added will make a good wax for ordinary use. The wax should be kept hot enough so that it soaks through the goods. Care must be taken in using the tjanting not to let the wax drip off the tool on the part of the goods to be dyed. If you have any misfortune of that kind, it is really better to leave the drop on the goods than to try to remove it and risk an ugly smudge. If you try to take it out, you may make a grease spot that will resist the dye and entirely spoil your piece.

Batik dyes may be purchased in powder form from art supply firms. Any cold dye will work, of course, but do not try to use a dye that requires boiling, as it will wash right out if not boiled. To be sure that your dyes are fast, rinse the piece in weak vinegar or acetic acid solution.

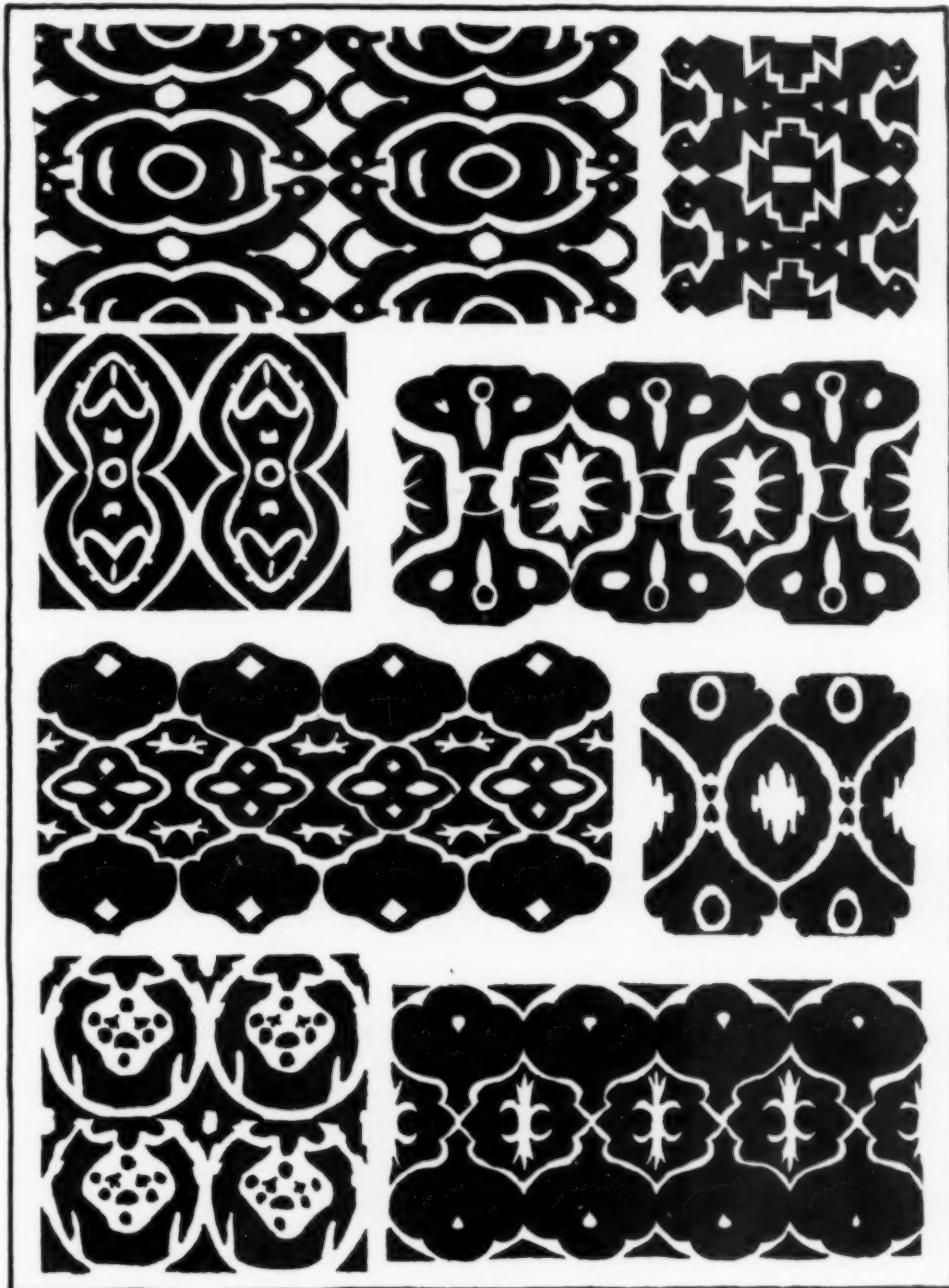


DESIGNS DEVELOPED FROM BRUSH SPOTS



AN INTERESTING AND PRACTICAL BRUSH DESIGN PROBLEM IS THAT OF DEVELOPING MOTIFS FROM FOUR BRUSH SPOTS. SUCH DESIGNS HAVE BEEN USED DOWN THE AGES FOR ALL TYPES OF HANDICRAFTS

The School Arts Magazine, February 1928



A GROUP OF DESIGNS MADE BY THE STUDENTS OF THE HACKLEY MANUAL TRAINING SCHOOL OF MUSKEGON, MICHIGAN, FOR BLOCK PRINTING ON TEXTILES, KATE D. HUEN, ART TEACHER

The School Arts Magazine, February 1928

Costume Figurines

EDITH E. GARIS

Art Instructor, High School, South Bend, Indiana

THOSE of you who attended the Western Arts Association held at Milwaukee last year probably saw a table, in the exhibition, of art work from South Bend, Indiana, upon which were about twenty-four little figures made of clay and wire and dressed in costumes of various periods and nationalities. As these costume figurines caused some comment and interest at Milwaukee, readers of this magazine may be interested in knowing something of the class which made them and something of the way in which the project was developed.

A large and very interesting class of high schools girl was studying costume design. One phase of this study upon which special stress was laid was historic costume. Many of the girls in this class were also members of the high-school drama club. These girls were especially interested in designing theatrical costumes and in order to do this a knowledge of historic and national costumes is quite essential.

As a summary of this study the instructor suggested that those who were interested in costume designing develop some small figures from clay and wire and costume them in the period or national costume that especially appealed to the student.

In order to encourage originality and self-expression, no more restrictions were placed on the construction of the figures than was absolutely necessary. This resulted in a great diversity of ideas. The accompanying illustration

shows this. It also resulted in unusual interest by members of the class, their friends and some members of the faculty.

About four weeks was allowed for the completion of the project. Besides making and costuming the figurines, the student had to do some reviewing and research work on the particular period that she desired to illustrate and write a short theme on that period. She then sketched her costume idea and discussed with the instructor the material and color combination in which she wished to develop it. Most of the material for the costumes was found in the family scrap bag.

The head and shoulders and what was necessary of the feet and legs were modelled of clay on heavy covered wire. An effort was to make the face and figure typical of the character portrayed, so you will observe that the pirate is very vicious looking, while the friar has a very pious appearance. After the modelling was done, the figures were mounted on wooden blocks. They were painted with water colors mixed with Chinese white and then shellaced. Some of the hair was taken from the ten-cent store dolls, some made from yarn and some modelled on the head. Most of the girls carried boxes about with them in which were strange looking little figures in different stages of completion and these they proudly exhibited to their friends and instructors.

In the picture it is impossible to see



COSTUME FIGURINES BY THE STUDENTS OF THE SOUTH BEND HIGH SCHOOL, INDIANA. EDITH GARIS, ART INSTRUCTOR, DESCRIBES THESE ATTRACTIVE FIGURINES IN HER ACCOMPANYING ARTICLE

The School Arts Magazine, February 1928

the colors, material and interesting detail in the costumes. Some of them were beautifully made and embroidered. Starting on the top row from the left the reader may be interested in a few comments on them. The French Shepherdess has a skirt quilted in an interesting design as costumes of that period were done. The pirate's sword shows unmistakable signs of a recent conflict. It is stained with blood—red paint, of course. The fourth on the top row is Don Quixote. He was created by a boy, who was not in the class, but whose clever artistic fingers fairly ached for a lump of clay. The Don now stands guard over my desk, with his tin sword and armor. The pious Friar Lawrence carries his Bible with him and appears

to have the cares of the world on his shoulders. The Puritan maiden in grey and white is as demure looking as the girl who created her. The thirteenth century lady in purple and gold has a long maline veil draped from her hennin. Queen Elizabeth, next to the end in the lower row, is proud and haughty looking in her costume of crimson velvet and gold cloth. The witch from "Macbeth" is surely weird and witch-like enough to please the wildest imagination.

After being exhibited in the high school, in one of the department store windows, and in Milwaukee, the little travelers were returned to their owners and probably form an interesting part of the decoration of the different girls' rooms.

Paper Batik

ESTHER RUBLE RICHARDSON

Joliet, Illinois

PAPER BATIK is the name given to a new method of painting which has become very popular because of its great resemblance to wood block prints. The term "batik" refers to a variety of *resist* processes, wherein the material to be decorated is protected by some medium so as to form a pattern when the unprotected part is colored. The method of producing paper batik is as follows:

On a piece of strong white water color paper, make a careful, light pencil outline drawing of your design or composition. Draw margin lines around the edges of the panel. With liquid white tempera, paint in all the surfaces of the

panel except these outlines and any parts of the design that are to be solid black. Put the paint on thick, unless you have some surface which you want gray, in which case the brush strokes may leave small white spaces of the paper showing. When the tempera has dried thoroughly, apply waterproof drawing ink to the entire surface of your paper. You may pour the ink on, or apply it with a soft, big brush, or, if the surface is very large, you may spray the ink on with a blower or air brush so as to get it even. When the ink is dry, wash the paper thoroughly in running water until every bit of the tempera is gone, leaving the black out-



TWO DESIGNS IN PAPER BATIK BY ESTHER RUBLE RICHARDSON. THIS METHOD OF PAPER BATIK IS DESCRIBED IN THE ACCOMPANYING ARTICLE BY MRS. RICHARDSON

lines rough and deep and velvety like the outlines of a woodblock print.

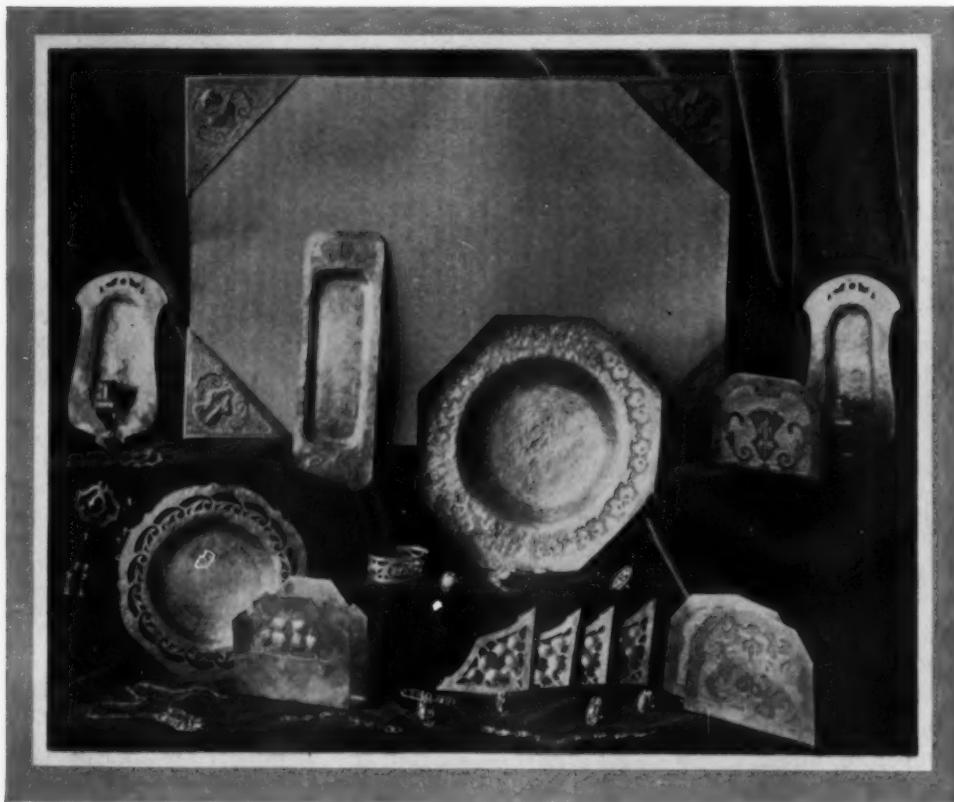
By using colored paper instead of white, you can get a lovely effect, or you can use colored waterproof inks on white paper with good results. You can make an almost perfect reproduction of a colored woodblock print with black outlines by using high grade colored tempera paints instead of white tempera. This process is exactly the same as that first described, leaving the outlines uncovered, and pouring the ink over the whole paper. Great care must be taken, however, to put the colored tempera on thick, as the colors give the paint a deceptive opaqueness. When the paper is washed, instead of a black and white print, the color has stained the paper, leaving a soft color print with black outlines.

If you can draw well with the brush, so that pencil outlines are unnecessary, you can make a paper batik which will rival the softness and depth of the finest woodblocks, and having no black outlines. To do this make a careful preliminary sketch on another so as to plan out your procedure. Begin by painting in the nearest objects with the proper color of tempera, having your paint thick and smooth-flowing. For example if your composition has in it a brilliant bird that is silhouetted against the moon and cloud-patterned sky, begin with the bird. When that paint is entirely dry, paint in the clouds drifting across the moon, laying the paint on over the bird, because the first paint will protect the paper from the second. When that is dry, paint in the moon right over the clouds and bird, then the

sky over all. When the last coat is dry, wash the picture gently until no more color flows off.

It is a good idea to make some experiments with your colors first, to be sure that they will dye the paper. Some tempera colors will wash off leaving the paper almost as white as it was at first. The Triangle tempera colors which come in little jars are the best that I have found for paper batik as they do not wash out if allowed to dry thoroughly. However, some colors always give

trouble, and if you have tried it out beforehand, you can sometimes get the same shade by mixing two other colors. If a color washes out, you can restore it with a thin water color wash. Japanese transparent colors work best for this. By using these transparent color washes over one of the plain black and white outline batiks while the paper is still damp, you can get a fairly good imitation of the color-batik, but the result will be improved by a good washing after it is finished.



METAL HANDICRAFT BY DOMESTIC SCIENCE GIRLS OF THE
OREGON AGRICULTURAL COLLEGE, M. BALTZEL, INSTRUCTOR

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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Orphan Art

FLORENCE ALLEN McMAHON
Near East Relief, New York City

THE orphanages of the Near East differ from the orphanages in other parts of the world inasmuch as their children are not the children of the socially deficient but frequently are descendants of people well born and talented. War did not discriminate when it made orphans of these children and many a child of rare promise came under American protection in the dreadful days of the deportations.

As American work in the Near East changed from a purely emergency basis to the more constructive program of education and vocational training, the various abilities of the children were discovered. It has been difficult to find ways and means to give those clamoring for special training the right opportunity for development, but an effort has been

made, at first in humble ways, and many a child has been able to work through to artistic expression in the vocational schools that were instituted to fit them for self-support at the age of sixteen. Designs had to be made for the rugs that were woven in the weaving rooms and for the furniture being built on order in the carpenter and cabinet making classes and for the gates, screens and fire irons being made in the iron workers' shops.

The project system employed in the Near East Relief vocational schools gives the children an excellent opportunity to show what they can do. They are taught not only the mechanics of their trade, but they must, when possible, make their designs, and they must estimate on their jobs, purchase their ma-

terials, manufacture and deliver the articles. Therefore, if a child has unusual talent for one thing, be it art or business, that talent is bound to come to the fore, and if it is great enough and the child's determination strong enough, some way usually is found for his individual development.

There is a group of six boys in Athens, whose ability so impressed a teacher of art in the government school that he voluntarily came twice a week to the Zappeion, where Near East Relief maintains an orphanage, to give them instruction. The further education of these boys was later taken over by the government and one of them has recently gone to Paris to study on a scholarship.

Two other boys, orphan graduates, have opened a tiny shop in Kavalla

where they support themselves with crafts and portrait work.

A boy in the orphanage at Corinth won the distinction of having his painting of the Corinthian Canal brought all the way to America to be exhibited at a convention of the National Education Association.

A graduate of Juniyeh orphanage, Syria, attracted the attention of an Italian painter and became his protege. Upon his master's death he completed the half-finished job of rural decorations in the cathedral Miziara, near Tripoli, on which they were both at work, and was commended by the board of trustees of the church for his artistry.

It is pleasant to think that America which in a spirit of humanity saved the lives of one hundred and thirty-two thousand children in the Near East also



THE ART CLASS IN NEAR EAST RELIEF ORPHANAGE, TIFLIS, GEORGIA



A PUPIL OF THE SCHOOL PAINTS A PICTURE OF
THE CORINTHIAN CANAL



TWO YOUNG RUG WEAVERS IN THE RELIEF
VOCATIONAL SCHOOL OF GHAZIR, SYRIA,
DISCUSS DESIGNS

has saved for the world something of beauty out of that holocaust of war.

Let America and Americans carry

on the splendid work among the thirty-four thousand children still in their care!

Block Printing

AN OLD PROJECT IN A DIFFERENT FORM

WILLIAM ANDERSON

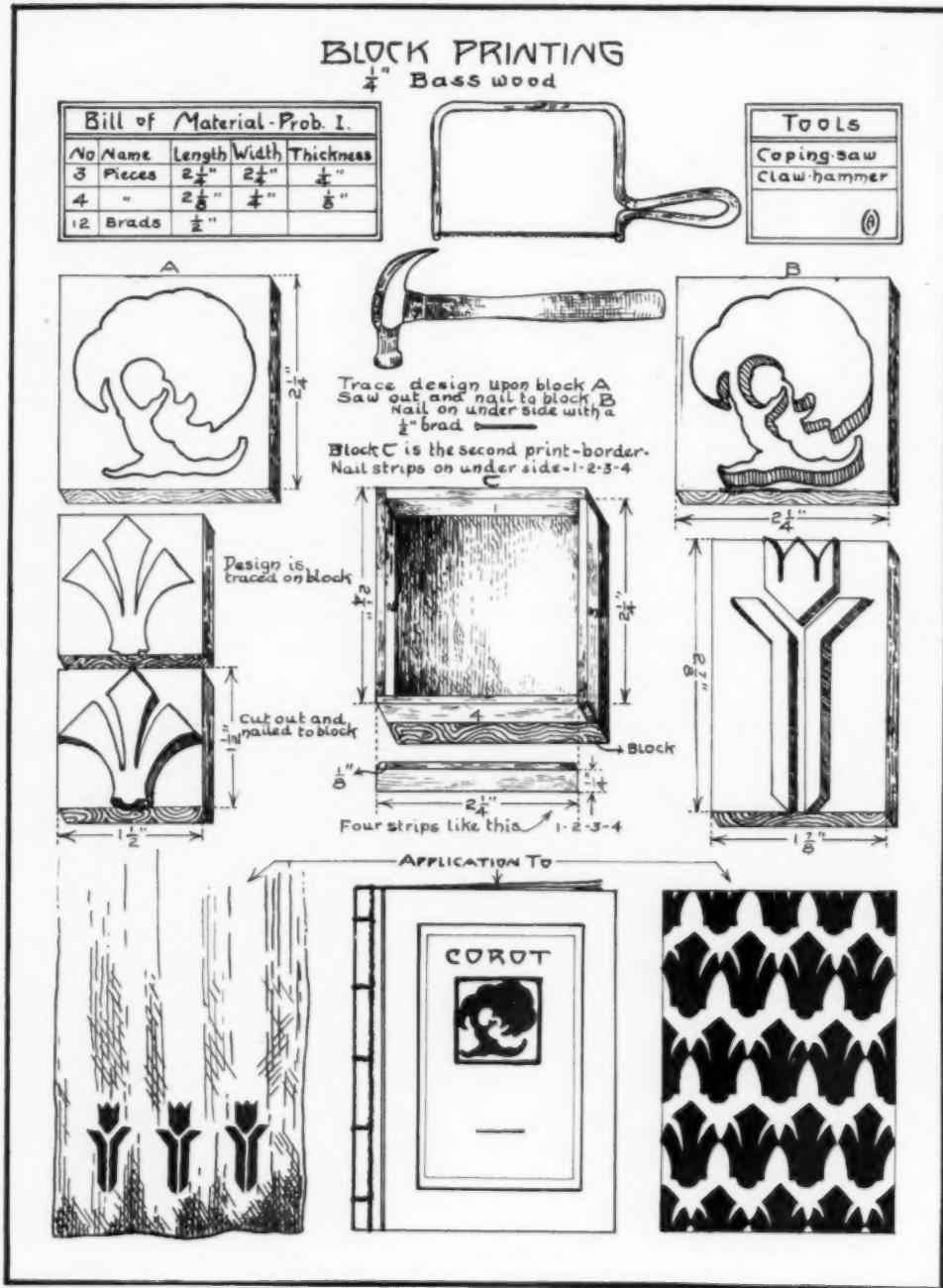
Supervisor of Art, Wichita, Kansas

BLOCK printing is an old and well-known project for use in the lower grades and in the high schools but it has not been so often used in the upper grades because of the difficulty the younger and less skillful children have in carving out the design from wood or linoleum blocks. The method to be described has been tested and proved practical in the author's classes of grades five and six.

First, the design is planned on paper

and carefully drawn, after which it is traced on quarter-inch basswood or smooth white pine and sawed out with a coping saw. Then the design sawed out of wood is glued or fastened with brads to an underlay of the same kind of wood sawed in any desired form. If glue is used the block should be placed under a weight.

The design may be printed on either cloth or paper in tempera colors, oil paints or dyes being used if a washable



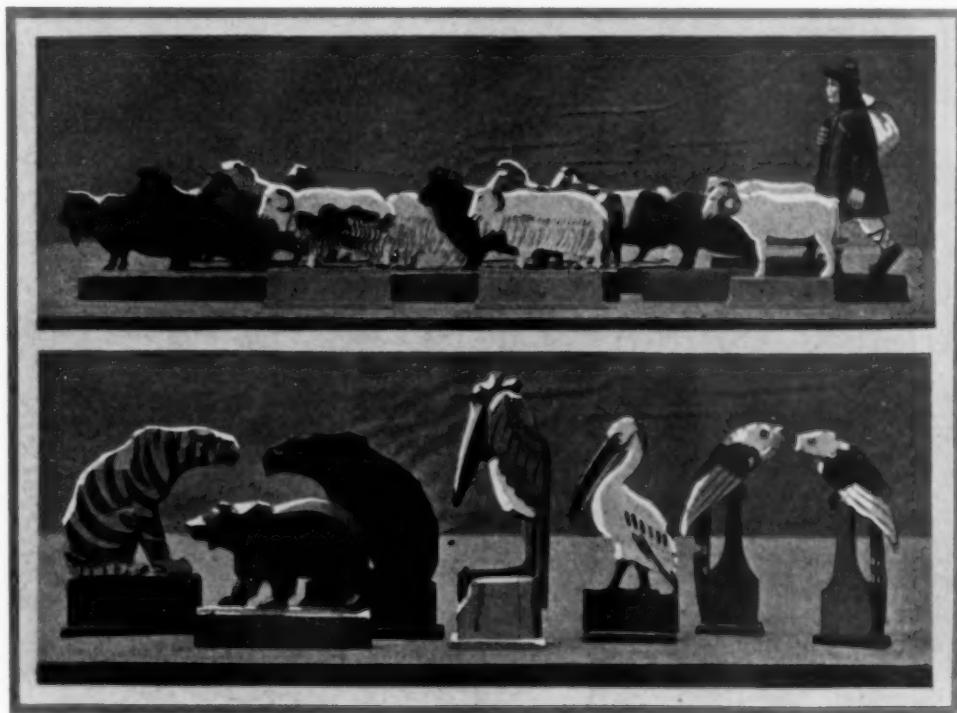
A SIMPLIFIED METHOD OF BLOCK PRINTING WITH THE USE OF A CUT-OUT DESIGN FROM WOOD, AS DEVELOPED BY WILLIAM ANDERSON, SUPERVISOR OF ART, WICHITA, KANSAS

The School Arts Magazine, February 1928

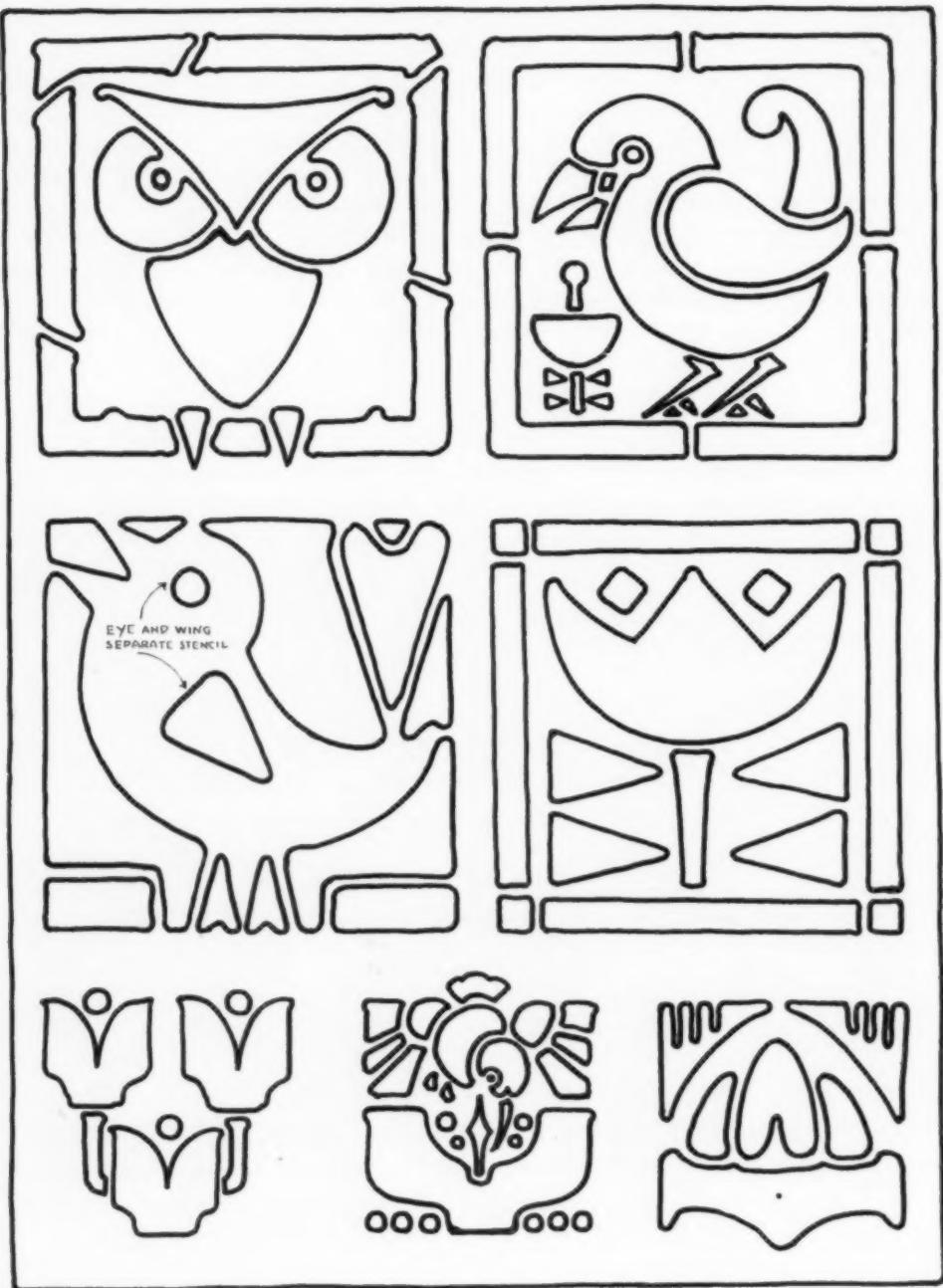
print is desired. A folded newspaper under the material on which the design is to be impressed gives a clearer outline and better results. The block may be painted directly with a brush or it may be pressed upon a pad of cheese cloth saturated with color. Then the stamp is pressed on the cloth or paper and the design is repeated if a border or all-over pattern is to be made, fresh colors being added to the block each time. To pro-

duce a two-color print, two blocks are required; the second block must be applied to the material before the paint of the first dries. When the printed design is complete it can often be enhanced by outlining with a button hole or an outline stitch.

The advantage of this process lies in the fact that children find it much easier to cut out a simple design with a coping saw than to carve it out of the wood itself.

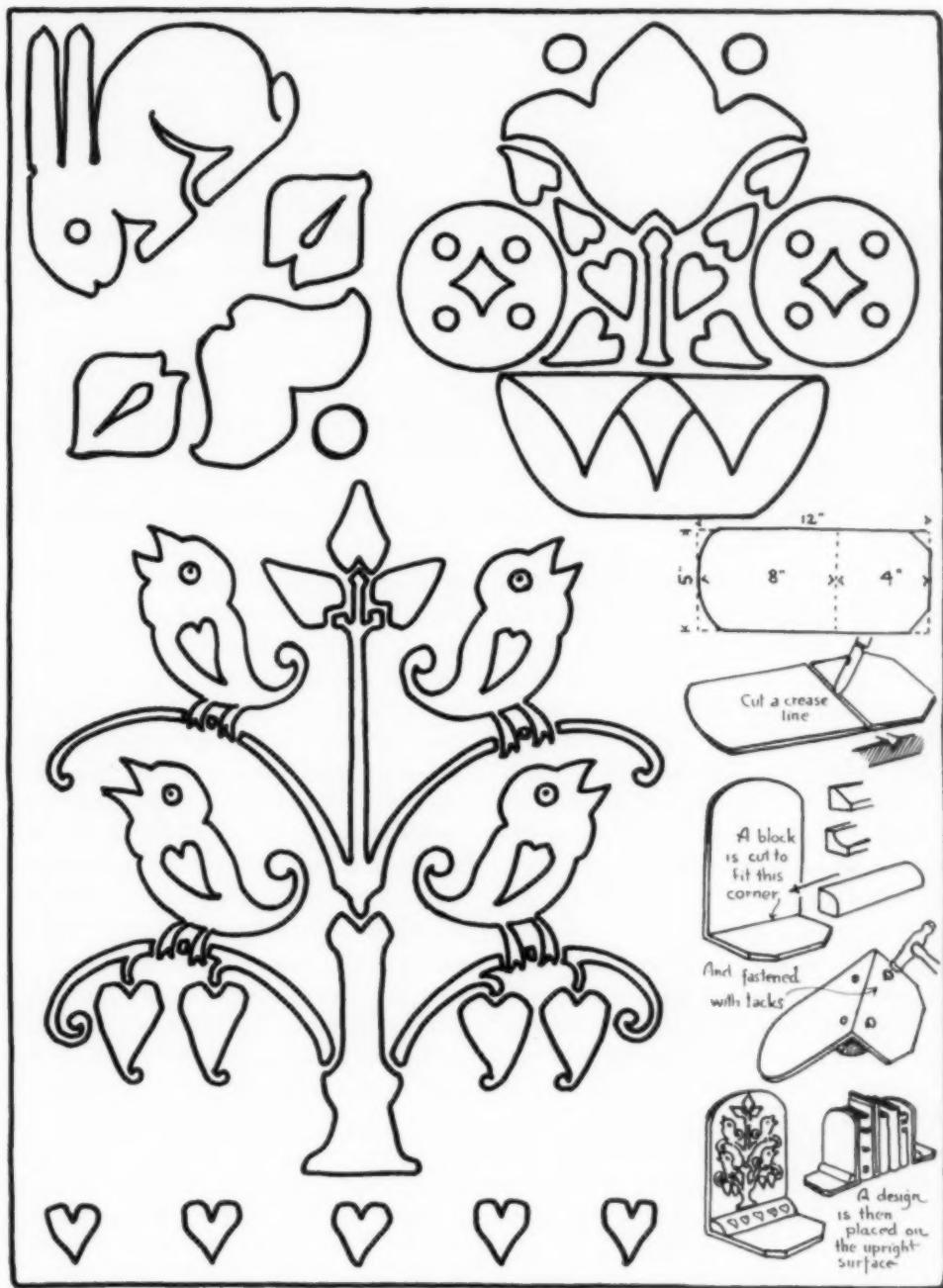


A GOOD GROUP OF TOYS FROM THE OLD WORLD. TOY HANDICRAFT IS AN ART OLD AS THE WORLD AND ONE THAT INTERESTS ALL PUPILS



PATTERNS FOR THE GRADE PROBLEMS ILLUSTRATED ON THE COLOR PAGE INSERT

The School Arts Magazine, February 1928



PATTERNS FOR THE PRIMARY PROBLEMS SHOWN ON THE COLOR PAGE INSERT.
THE BOOK SUPPORT IS MADE FROM HEAVY CARDBOARD OR WITH BEAVER BOARD

The School Arts Magazine, February 1928

Basketry One of the Best Loved Arts

EMMA A. RICE

Art Instructor, Public Schools, Kalamazoo, Michigan

IN the Woodward Avenue School of our city, the children fairly bubble over whenever basketry is announced. Now they can make something real and beautiful. Working with the hands always appeals to the child. The results of basketry are invariably satisfactory and pleasing to him. A basket is a welcome gift to mother, and a lovely Christmas present for sister, aunt, grandma, or friend.

In order to have larger baskets our pupils recently conceived the idea of bringing rope from home for the foundation, the raffia supply being limited. Great was their joy when they found this made work easier and more rapid, while the baskets were firmer and more even. Mothers, too, became interested, supplying pieces of clothes line and new rope. Soon these same mothers became visitors to the basketry circle.

Pupils next began to want colors and designs; but colored raffia, too, was supplied only in limited quantities. Again the industrious little people overcame a difficulty. Natural raffia was soaped well and washed, then thoroughly rinsed and dyed into many beautiful colors. Proud they were, indeed, for the raffia was not streaked, for it had all been well soaped before it was dyed. Herein lies the secret of successfully coloring raffia. Care also was taken in the coloring, the raffia being hung over ropes, was well spread out, and frequently turned.

With materials in hand thus, this fifth grade forms in a large, friendly circle,

twenty sitting in lovely orange-colored chairs, which they had themselves painted. The little chairs were old ones which had been discarded from various rooms in the building. One square-backed chair, a relic of former years, particularly appealed to the children, because of the possibility of decorating the back. Every school building in town was telephoned in an effort to find other chairs of like pattern. Now they have eight of these square-backed chairs painted and decorated. They are now hoping to find enough more of this design to go entirely around our long table used for industrial arts work.

The basketry circle is such a homey, informal affair! In this circle we discuss the origin and history of basketry. We study Indian basketry and various pretty designs. When all pupils are well started on their work, one pupil reads while the others are busy, each child taking his turn. Stories about basketry are read as well as worth while stories supplied by the teacher of literature. During the reading, questions on the subject matter are asked and answered. The reader stops whenever someone is not working. The culprit lost in the story or admiring someone's basket, looks around and quickly picks up his work, while the reader continues the story. The culprit is much confused at being caught, while the class enjoys the incident immensely. There are no shirkers; all love and enjoy their work.



On warm days the pupils often carry their chairs outdoors under a tree. One day the children's librarian from the public library was passing. She spied us, stopped, and on being entreated for a story, told us of her experience teaching basketry among the soldiers and also of Indian basketry and how they, too, work out-of-doors. Her car came too soon and carried her away, but the children are eagerly looking forward to a day when she is coming to tell them more, bringing baskets and stories enough for the whole hour.

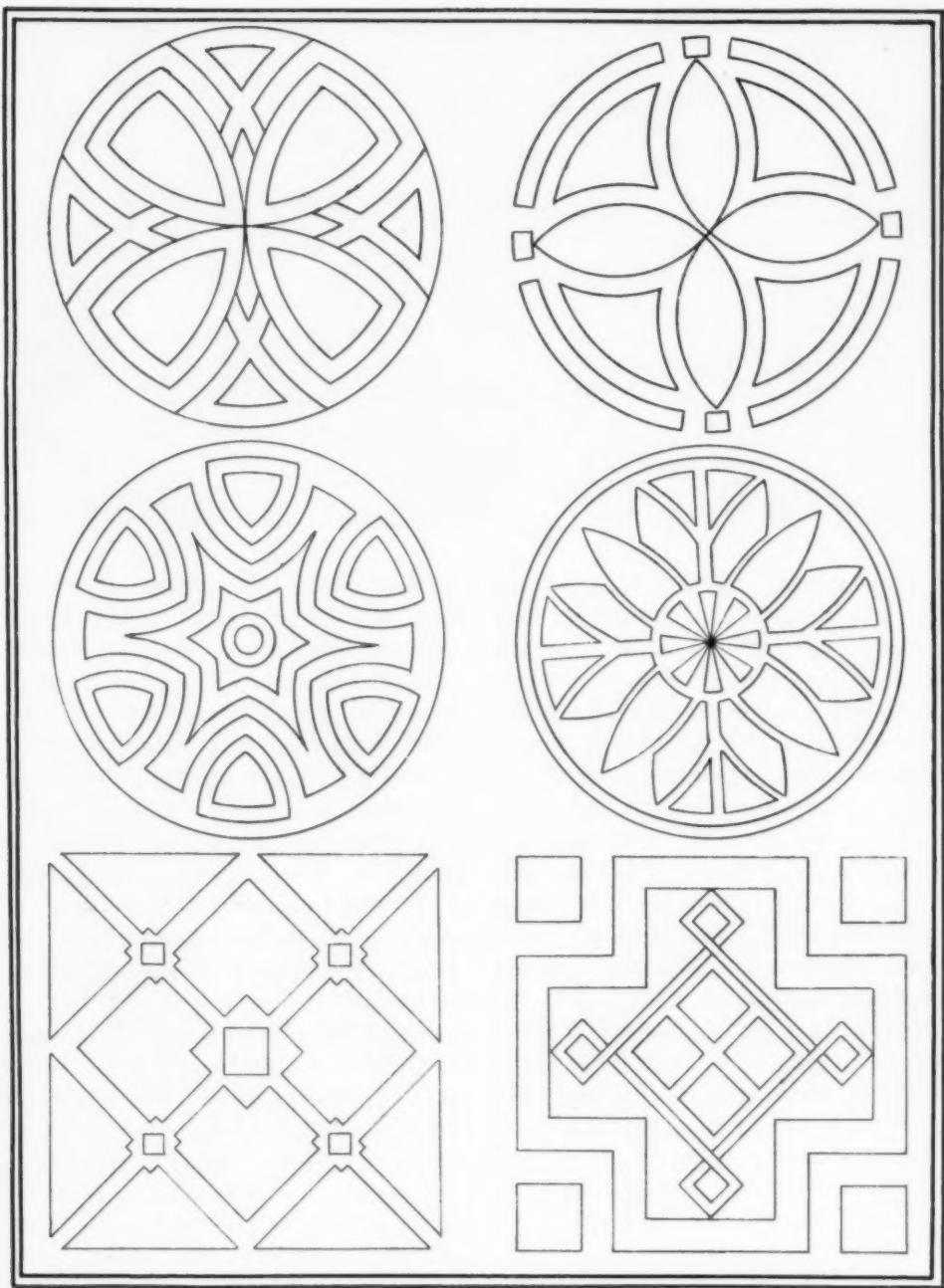
Each pupil makes several baskets. Much work is done at home, though none required. Often comes the plea,

"Please may I take my basket home?" Because of the fear of forgetting it, many pupils keep two baskets in process of construction, one at home and one at school, but always changing so the same basket is not always at home. Should a basket be forgotten, strong is the plea to be permitted to run home or borrow someone's bicycle and ride home to bring the cherished article. It is very interesting to watch the pupils criticize and help one another. As soon as a pupil learns a new step, it is his duty to help others.

Many of the pupils are teaching someone at home—mother, sister, or aunt, and in this task they take great pride.

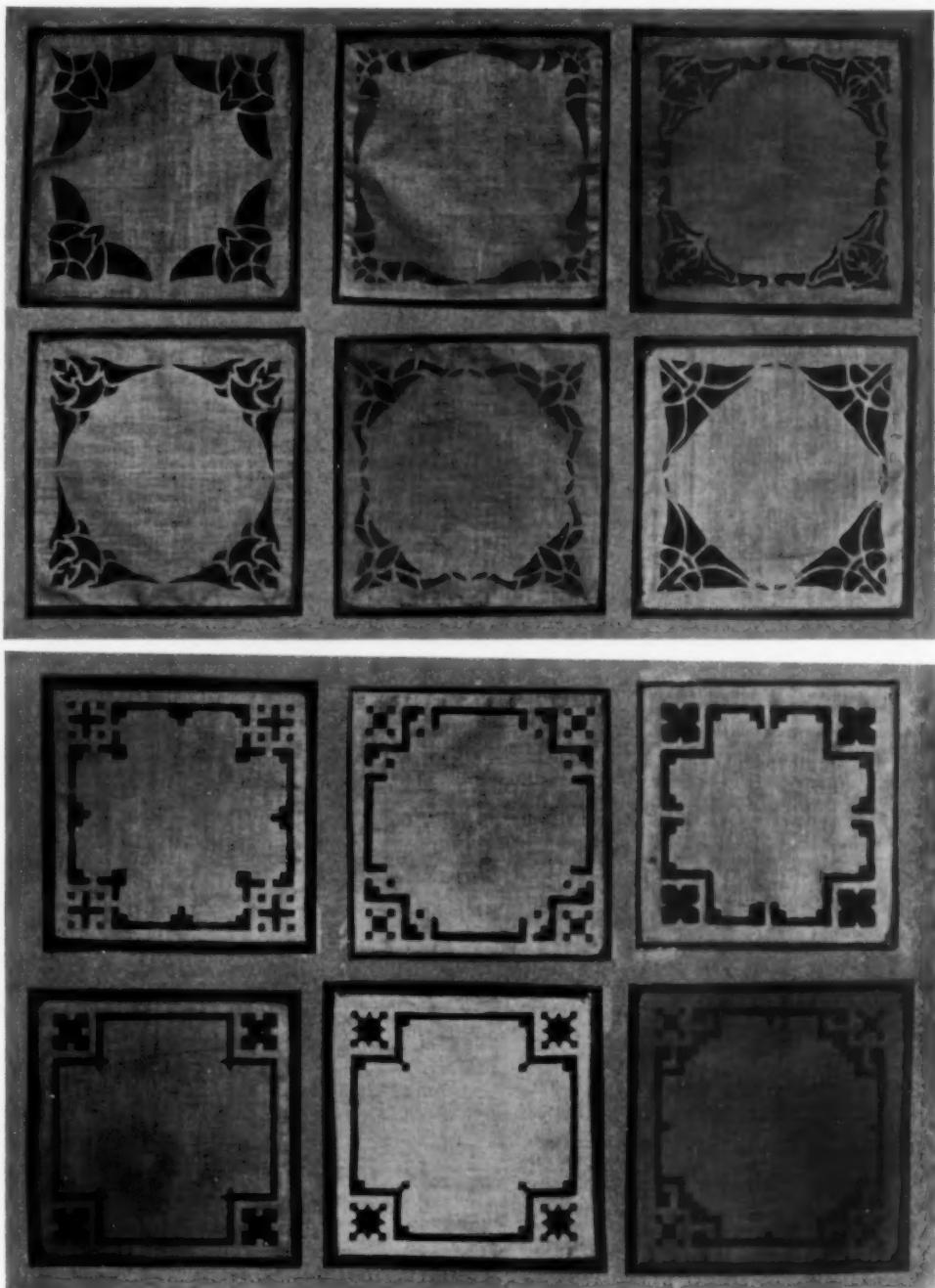


GEOMETRIC DESIGNS FOR HANDICRAFT APPLICATION



THE USE OF THE COMPASS AND RULER CAN BE DEVELOPED IN THE MAKING OF GEOMETRIC DESIGNS LIKE THESE ABOVE. SUCH DESIGNS CAN BE APPLIED TO WOOD CARVING, CEMENT TILES, BLOCK PRINTING AND OTHER HANDICRAFT

The School Arts Magazine, February 1928

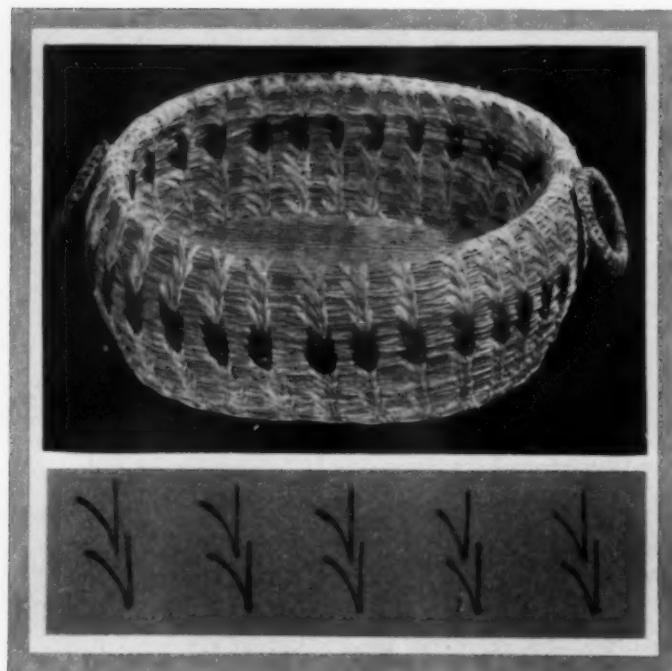


OIL FAINT STENCILLED MATS ABOVE AND WAX CRAYON MATS BELOW MADE BY THE PUPILS OF THE 6B GRADE, PEACE STREET SCHOOL OF PROVIDENCE, RHODE ISLAND, MISS E. M. BAKER, ART TEACHER

The School Arts Magazine, February 1928

Matting and Raffia Baskets

MARION LAWLER
Colorado Springs, Colorado



A MOST acceptable piece of craft work is the matting and raffia basket, rather simpler than the usual forms of basketry and less expensive for school children to make.

The materials are cheap Chinese or Japanese matting, natural-color raffia and a small amount of raffia to match the figure in the matting, some cardboard or pasteboard, two brass rings, a darning needle, and a raffia needle.

Cut a round or oval bottom for the basket. Cover this on both sides with matting. The best way to avoid raveling is to spread the cardboard with

glue, lay it on the matting, and let dry under pressure. Then trim around edges and repeat for the other side.

Now cut off the selvedges of the matting and ravel out strands to work over. Use five to ten strands, letting them begin and run out one by one to keep an even appearance. If the pasteboard is very thick, holes may be punched near the edge about three-quarters of an inch apart for the first row of stitches; if not, the darning needle will make this row easy.

The stitch used is simply the "over and over" putting the needle into the

same place twice each time, and drawing the raffia gently until it is firm and tight. This gives an effect something like the stitches shown underneath the photograph of the basket.

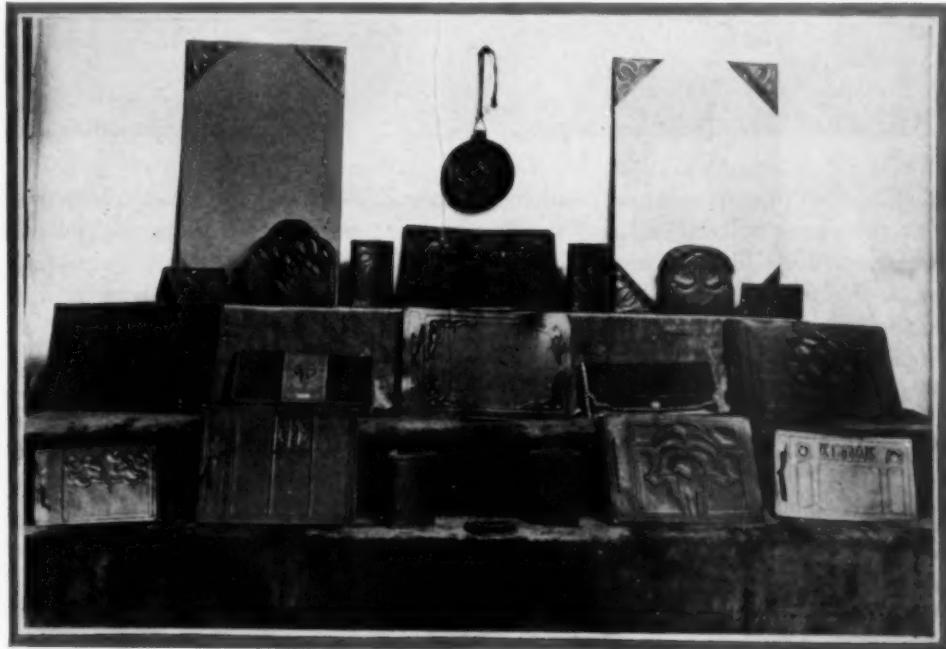
For each succeeding row, the stitch is made into the V of the last one. The shaping is done as in reed baskets, and the colored raffia is used according to taste. An extra row of stitches secures the top edge. Rings buttonholed with the colored raffia and sewed to the ends of the basket serve as handles.

When the basket is finished, the whole outside should be given a coat of varnish,

made of white shellac dissolved in alcohol. Our boys made particularly good baskets, drawing them very firm. Some made little vase-like designs with small necks for hair receivers. One ambitious girl made a large baby basket with a cover adorned with Chinese coins and rings.

The colored glass rings one buys in a Japanese store are very pretty either for handles or for the cover if one is made.

The matting used should be loosely woven and without thick places. One of the figures should fall in the center of the bottom of the basket.

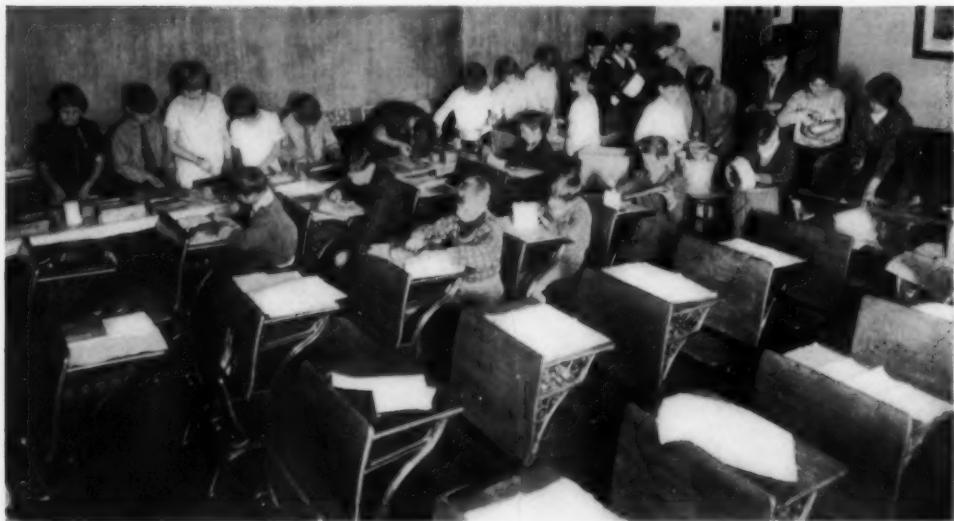


LEATHER CRAFT DESIGNED AND TOOLED BY STUDENTS IN THE NINTH
AND TENTH GRADE, EL DORADO, KANSAS, ALTHEA SIMS, ART TEACHER

Cement Tile Making More Fun Than Soccer

EMMA A. RICE

Art Instructor, Public Schools, Kalamazoo, Michigan



"CEMENT tile making is more fun than soccer." So said my pupils of grade four in Woodward Avenue School, Kalamazoo, Michigan, after two weeks of tile making.

On my return from a summer's study in cement handicraft, I showed the boys and girls specimens of my work, including some colored cement tea tiles. Their enthusiastic interest knew no bounds. They immediately expressed a desire to make some of their own. Hearing of our enthusiasm about this kind of work, Miss Lillian Brown, our principal, gave us an unused attic room for our laboratory. We used boards and sandtable covers laid on sawhorses for our work benches.

For a start the children brought from home old papers and oil cloth to protect

the tables and the floors; also old dishes, spoons, and knives to work with. They also brought boards one-half an inch thick and nine inches long—a convenient size for setting up frames in which to pour cement. Part of the cement was given to us by the janitor; the remainder we purchased. We sifted the old sand from our sand box to mix with the cement. This, with shellac, sandpaper, oil, petroma, plenty of water, and rags comprised our equipment.

Each lesson was a half hour long. Our first one was a talk on design. This was followed by a lesson upon constructing designs on drawing paper five inches square. In lesson three each design was traced on two pieces of cardboard. One of the designs was then cut out and pasted over the corresponding figure on

the other cardboard, thus forming a raised pattern. For lesson four, the children passed to our attic laboratory. Here each pupil shellaced his design, took four of the nine-inch boards (which had been previously shellaced), and passed to the work table. Upon this table he laid his square of cardboard with the raised pattern up. Around this square and firmly touching its four sides, he constructed a frame, using the nine-inch boards. This was done by allowing one end of each board to extend beyond the square. The frames were secured at the corners by clay or bricks being placed firmly against the four sides. This made a suitable box or mold into which the cement could be poured. The boards were wider than the desired thickness of the tile. The first children to complete their frames sifted sand and mixed together thoroughly while dry two parts of sand and one part of cement in preparation for the next step of our work.

Lesson five was devoted to oiling the frames and pouring the cement mixture. By exchanging classes with another teacher and alternating our days, we were able to have a one-hour period, which was necessary for this lesson. Most of the mixture of sand and cement having been prepared the day before, all that remained to do was to add water until the compound mixture looked like mud pies or a very thick gravy, and then to pour it over the design, filling the square mold to a depth corresponding to the desired thickness of the tile.

Immediately after pouring the cement, dishes in which it was mixed were carefully cleaned. This was done by scraping off all we could of the mixture left sticking to the dish and letting this fall upon a newspaper, in which it was

wrapped and deposited in the waste basket. We then washed the dishes and carried the muddy water to the gutter. This was necessary to prevent the clogging of the drains in the building. During this lesson, or any lesson, it was the duty of each child, as soon as he was through with his task, to prepare more sand, or to help clean up the room—some washing the dishes, others cleaning the desks or sweeping the floor. Their two mottoes were: "He who wishes a tile must work," and "A room good enough to use is good enough to clean." Each child seemed willing to do his part.

In lesson six they removed the frames from the tiles, took off the shellaced cardboard, and placed the tiles in a tub of water to harden for several days. After this, they cleaned up their tables and put away materials, making things ready for the next class or problem.

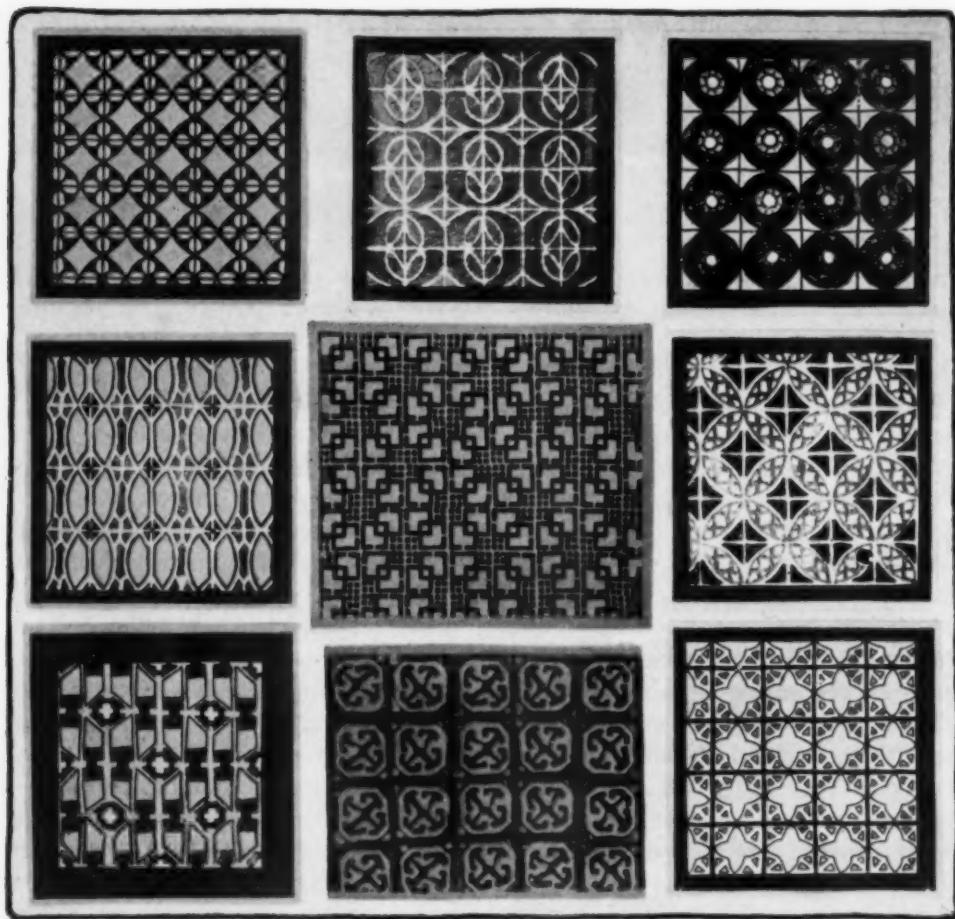
We are now making cement book-ends in grade six, having a lesson period of one hour. Our plan is much the same. First we have a talk on color cement handicraft, then demonstrations of tiles, book-ends, boxes, vases and plaster molds; second, a lesson in design and the making of designs for the book-ends; third, we pass to our laboratory, where each child learns how to pour a plaster mold and set up frames for the molds. Each worker sets up his own frame. If our laboratory were larger, each pupil would do his own pouring. As it is, the classes pass to the art room to work on their designs, leaving groups in the laboratory to pour molds, set up frames, oil, etc.

Each child receives his mold when he completes his design. He carves his design on the plaster mold and then be-

comes one of the group of helpers. When all are through, we again pass to the laboratory, shellac our plaster mold, and set up our frames around the mold, ready for pouring the cement book-ends the next day. Again, as in the tile-making, pupils who are through first mix sand

and cement, or help clean up the room.

The next day they reset the frames for another pouring for the second book-ends, thus completing the pair. After standing several days in water, the book-ends are ready to be painted if such finishing is desired.



ALL-OVER DESIGNS, THOUGH SIMPLE IN UNIT MAY PRODUCE BEAUTIFUL ALL-OVER PATTERNS. THIS MAKES GOOD RESULTS POSSIBLE IN THE GRADES WITH THE USE OF A SIMPLE MOTIF



ALFRED
GEORGE
PELIKAN



Mr.
Pelican
visits
the
South
Seas

With Our Contributors

A Who's Who in Art Education

EST is West and West is East to Alfred Pelikan for he is a much traveled man. Descended from a long line of theatrical performers, his sister a well known star, Mr. Pelikan spent fourteen years of his earlier life in England, France, and Germany. A football injury at Pennsylvania College caused him to give up the study of medicine. The entire course of his life was changed, for his interest in the arts has increased steadily ever since. Now he would not give up creative work for anything in the world.

When Grand Rapids, Michigan, or-

ganized the School of Art and Industry, he was selected as the one best fitted to organize courses for the training of designers for industry. Later he was placed in charge of special art work in the architectural department at the University of Michigan and still later the opportunity for supervision in the city of Milwaukee came his way.

Each summer found him in some summer school adding to an already broad knowledge of his subject. This was varied with trips to out-of-the-way places such as the Samoa Islands, giving a chance to study primitive design at

first hand. Already he has his Master's degree yet still finds time for more research, for drawing and for painting.

He is very enthusiastic for the future of art education in America. He believes that children can be taught to create beautiful things, that grade teachers can find much in art that will help them in their regular teaching, and these things are being proven by his work in Milwaukee.

Such enthusiasm and boundless energy have carried him steadily forward. By the end of his first year in Wisconsin he was elected Director of the Milwaukee Art Institute so that he now holds two important positions and does well with both. Still doing much to connect up art and industry he has recently published a portfolio on "Industrial Arts Design." His plates covering the principles of art, made for the use of his teachers to help them interpret outlines and to aid them in daily work, were so well organized and so useful that they were later published as "Graphic Art Ideas" and are now already in the second edition. His "Graphic Aids in

Figure Drawing" is illustrative of his versatility.

A talk given before the Western Arts Association at Des Moines last year on "Demonstration Drawing with Colored Chalks" created much discussion and helped explain how he gets teachers and children to actually create. His lectures on the "Value of Art in Life" have been given in many different parts of the country and are always full of inspiration. In his spare time he paints in oils.

With all that he has done and is doing there is time to think of others. This summer he will conduct a group of travel students in conjunction with Lorado Taft on an art pilgrimage to the Art Congress at Prague.

World traveler, artist, designer, supervisor of art, museum director, lecturer, painter, author, summer school director, Alfred George Pelikan is all of these things and yet somehow he still finds time to think of the rest of us, to offer help and advice to those who ask it and to carry on with the development of his program for Art as a vital part of everyday life.

—GORDON JAMES

*To gild refined gold, to paint the lily,
To throw a perfume on the violet,
To smooth the ice, or add another hue
Unto the rainbow, or with taper-light
To seek the beauteous eye of heaven to garnish,
Is wasteful, and ridiculous excess.*

—SHAKESPEARE IN "KING JOHN"

Save the Indian Handicrafts

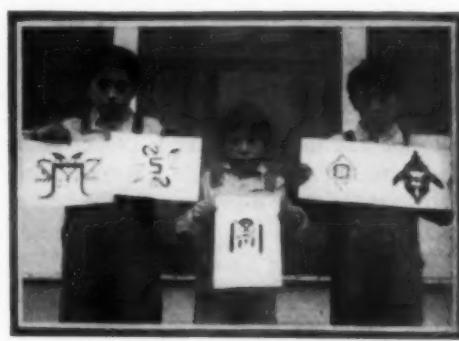
OUR Indian artists have produced much fine art in the past. Museums and art authorities are almost too late in recognizing that a glorious age of handicrafts has been going on among our Indians and that we failed to recognize it. Collectors everywhere are rushing to gather in the fine pottery, and blankets and weavings and metal crafts of our First Americans, but little is being done to perpetuate the art. The Indian Arts are dying out. In some pueblos it has gone. Its only salvation is through the children. We must save it through the little bright-eyed, industrious Indian children who everywhere want to draw and paint and weave but who have no materials and little encouragement. I know of no greater service the art teachers of America can render for the benefit of art than that of keeping the great art crafts of the American Indian alive. A few years more and all America will recognize the great aesthetic, dramatic, and industrial value of our Indian art. It is just commencing to realize part of its value now. Cannot we as art teachers, sponsors of all that builds toward better environment, sponsor the preservation of this national original art? I feel sure that we can.

It will mean much to the thousands of little Indian artists in the Indian schools to receive our encouragement and help. For every Indian child is a natural artist. I have seen Indian children six and eight years old produce designs with ease that would tax our high school students. I have seen Acoma boys who preferred to go without their lunch so that they could stay in school and use their water colors. I have seen the homesick eyes of little Navajo patients in hospital schools brighten with the joy of interest because they could weave with bright colored beads.

But there are hundreds who would like to do this art work who cannot afford the paper, the paints, the materials that so many of us have so freely. Surely out of our munificent supplies and our civilized comforts we will be glad to give each a little to preserve the Indian Arts, to make happy our many little Minnehahas and Hiawathas and to show them that in art we are all kin.



FUNDS ARE NEEDED TO ORGANIZE MORE CLASSES IN POTTERY. THE OLD FOLKS WILL TEACH, FOR A MODEST INCOME, THE OLD POTTERY METHODS TO THE YOUNG PEOPLE



THESE LITTLE ARTISTS SHOULD HAVE PAINTS AND PAPER—THEIR VERY OWN—with which to WORK AT HOME



MORE LOOMS AND WOOL ARE NEEDED IN ZUNI TO KEEP THIS ALMOST LOST ART IN THE PUEBLO ALIVE. WEAVING HAS DIED OUT IN ALMOST ALL OTHER INDIAN PUEBLOS



PABLITA CONCHO, GENTEEL AND EDUCATED TEACHER OF THE ACOMA CHILDREN WHO BELIVES IN PRESERVING THE ART OF HER PEOPLE. THE ACOMA WATER JAR WAS MADE BY HER MOTHER

Let us send our unused art supplies, surplus paper, paints, and pencils—they can all be used—to the plucky teachers who are giving their lives in isolated sections to teaching the little Indians. They will welcome and know how to place the material to the best advantage. Then those who wish to donate to the Indian School Arts Fund may rest assured that every cent will be used to supply the Indian children with art supplies so that they can go on with their art work and handicrafts.

Here we have a list started below of people who are not artists or art teachers but who said, "That is the kind of thing that I want to help." And I'm hoping that the list will grow very long before many months because I know how much worth while happiness and results it will bring. Tell me what you want to do and I will help you to know where you can send your contribution.

Pedro J. Lemos

INDIAN SCHOOL ARTS FUND

Indian Friend	\$20.00
Four Sisters	2.00
School Arts Magazine	25.00

Sixth International Congress for Art Education, Drawing and Art in Industry

FOUR BULLETINS have been issued by the United States Committee covering the developments of plans for this great meeting. Bulletin No. IV has to do with the Program which has been arranged by an International Committee composed of representatives from Czechoslovakia, England, France, Germany, Switzerland, and the United States. The following subjects will be discussed:

1. Design, as source of inspiration in handicraft.
2. Professional training of teachers in view of the co-ordination between design and handicraft.
3. Color; its importance in school and life; methods of teaching color; unification of nomenclature.

Conferences will be held on several of the ramifications of these principal topics.

A bibliography of technical books and publications bearing on the aims of the Congress which have been issued since 1900, is desired from every country.

Posters in the three official languages (French, English, and German) have been prepared by the Prague Committee, to make the Congress and Exhibition known, and these will be sent gratuitously to all who can display them in public places.

Cordial invitation to membership in the International Federation and the Congress is extended to:

1. All Associations of Artists, Teachers of Drawing, Handwork and Art Education.
2. Institutions and Schools, whether professional, technical, public or private.
3. All artists and professors, teachers, directors, officials of corporations and educational institutions.
4. Editors of special papers and all friends interested in this branch of education.

Applications and fees should be sent to Frederick M. Wilder, treasurer, Massachusetts School of Art, Boston, Mass., not later than April 20, 1928, if foreign literature is desired.

In the December SCHOOL ARTS MAGAZINE an appeal was made for participation in the exhibit of work showing progress in art education. The final dates for the receipt of such work is February 1 to 10, 1928. A preliminary showing of the exhibit will be made at the Eastern Arts Association Convention in Hartford in April.



AFTER AN ABSENCE OF TWENTY YEARS, the Western Arts Association returns to Indianapolis for its Annual Convention, May 2-5, 1928.

The meeting of the Association should be well attended if geographical distribution of its officers means anything, for it has a President, Mr. George Dutch, who resides in the South, Head of the Art

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Department, George Peabody College for Teachers, Nashville, Tennessee; a Vice-President, Mr. Earl Bedell, who resides in the Northeast, Supervisor of Industrial Arts, Detroit, Michigan; an Auditor, Miss Charlotte Partridge, from the Northwest, Layton School of Art, Milwaukee, Wisconsin; a Chairman of the Council, Miss Estella Hayden, from the West, Director of Art Instruction, Des Moines, Iowa; and a Secretary-Treasurer, Harry E. Wood, from near the center of population, Director of Vocational Education and Manual Training, Indianapolis, Indiana.

The Vice-President, Mr. Earl Bedell of Detroit, is Chairman of the Program Committee, and Harry E. Wood has charge of the Local Arrangements, at Indianapolis.

The Claypool Hotel will be headquarters. Reservations may be made direct or through the Chairman of the Hotel Committee, Miss Laura Holden, 150 North Meridian Street, Indianapolis, Indiana.

This year, in addition to the general program, much emphasis is to be thrown upon Round Table conferences where delegates may discuss, informally, detailed problems concerning the work represented by the Association.

Exhibits, both educational and commercial, will be held in the Armory, and the Committee in charge is making definite arrangements for displaying both school exhibits and products used in the classroom.



IT IS A SIGNIFICANT HONOR which has been won by Miss Ethel Traphagen, head of the Traphagan School of Fashion, New York. The well-known firm of Arnold, Constable & Co., who like all progressive merchants and manufacturers are interested in creating more beautiful designs, recently conducted a Costume Design Contest in connection with its centennial celebration, offering suitable prizes. Designs were to be for a dress having originality, practicality, and suitability. Six of the seven prizes offered in this contest were won by the students of one teacher, Miss Ethel Traphagen. The seventh prize only was taken by a contestant outside of Miss Traphagen's classes, and the only man to win a prize. The winners were: Miss Miriam Albee, Brooklyn, first prize—\$100 for the design of a two-piece afternoon garment of black crepe satin; Miss Theresa Franco, Brooklyn, second prize—\$50 for an evening gown of black transparent velvet; Miss Emily Thompson and Miss Gladys Parker, Manhattan, Miss Margaret Dodd, Bronx, and Miss Grace Post, Westfield, N. J., each third prize, \$20.

Miss Traphagen considers her school a clearing house where the manufacturer can get what he wants in the way of designs and designers, and where the student is taught to do the kind of designs which are practical and usable by the manufacturer.

THE SIXTH ANNUAL CONVENTION of the Progressive Education Association is to be held March 5 to 10 at the Hotel Commodore in New York City. Thousands of progressive educators from all parts of the United States and from many foreign lands are expected to attend the meetings, view the exhibits representing the products under progressive methods, and visit the numerous progressive schools in the metropolitan area.

New York is considered a particularly desirable choice for the Progressive Education Association Convention due to the large number of friends of the liberal movement located within the metropolitan area. The member schools are busy preparing a program which will not only include as speakers, leading educators and laymen interested in progressive education, but it will attempt to focus attention upon the tremendous strides made by some institutions on the utilization of the local environment. In addition an exhibit which is international in character will be on display during the entire period of the convention.

Space does not permit further details of this important meeting, but a note to Mr. Robert K. Speer, chairman Committee on Public Relations, Teachers College, Columbia University, New York, N. Y., will undoubtedly bring a program.



THE CITY OF LONDON VACATION COURSE in Education is being attended by American teachers in increasing numbers each year. The Course offers lectures on all subjects of school work. Next year there will be a specially interesting series of addresses on British institutions. Official visits are made to places of historic interest in the afternoons—London Bridge, the Tower, Westminster Abbey, Windsor Castle, Eton College, etc. Those who have attended the course report a very helpful experience. The dates for the 1928 course are July 27 to August 10. If any American teachers wish to go to England a week or more earlier, arrangements can be made to visit typical English schools while they are in session. Those of our readers who contemplate joining the American group in 1928 may receive a copy of the illustrated prospectus describing the course by addressing Mr. Hugh W. Ewing, Secretary, Montague House, Russell Square, London, W. C. 1, England.



THE DEPARTMENT OF SUPERINTENDENCE, N. E. A. is making big plans for the meeting to be held in Boston, February 25 to March 1, 1928. This "neck of the woods" is a far cry from Dallas, the meeting place a year ago, and the temperature will be found considerably below that of the more southern city. The hosts who come to Boston will be treated to typical New England weather, for whether it is cold or warm, rain or snow—it will be "typical" for Boston. But a warm reception awaits the sojourner from whatever clime.



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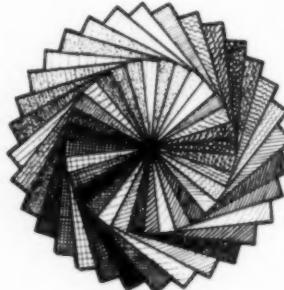
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THE AWARDS in the Poster Design competition for a poster to announce the International Press Exhibition to be held in Cologne in May 1928, have been won by Hans Holsing, New York, first prize (\$250.00); J. M. Mitchell, New York, second prize (\$100.00); Antonio Petrucci, New York, third prize (\$50.00). The jury was composed of Ernest Elmo Calkins, Heyworth Campbell, Richard Walsh, C. Matlack Price, Thomas M. Cleland, Paul Hollister, William H. Fox and Alon Bement, and the competition was sponsored by the Art Alliance of America.